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MUSICAL COURIER

Whole No. 3074 NEW YORK, JULY, 1943 Vol. CXXVIII—No. 1

Petrillo's Ban On Recordings Is Cited to WLB

WASHINGTON, D. C.—Appearing before the full membership of the War Labor Board on July 9, James C. Petrillo, president of the American Federation of Musicians, contended that this body had no jurisdiction in his battle with the transcription companies. Petrillo and Joseph Padway, counsel for the AFM, told the WLB that no agency, Federal or otherwise, could force members of the musicians' union to work if they did not so elect. The Board reserved decision.

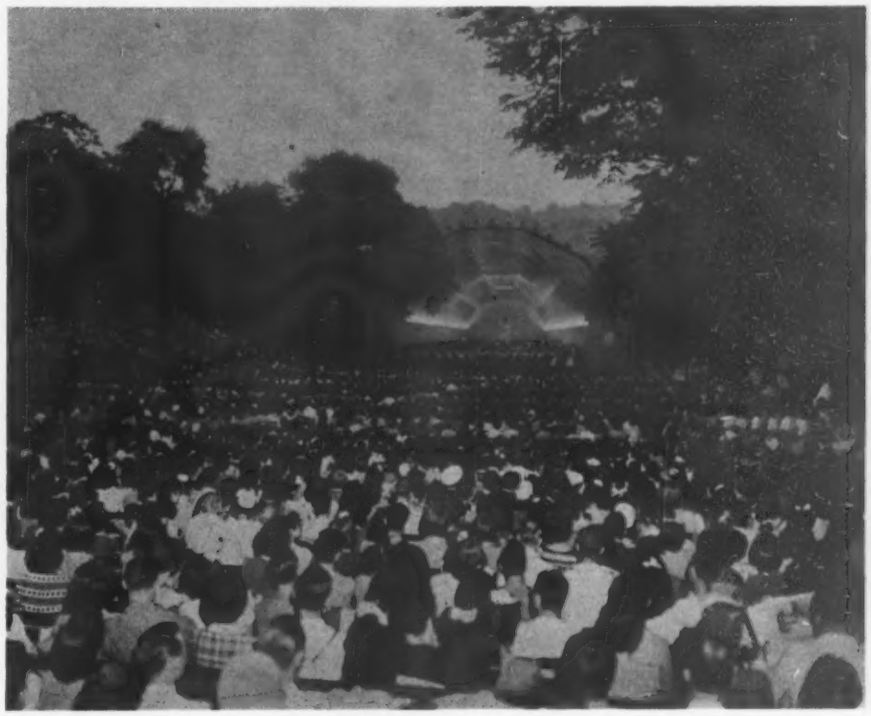
This is construed in some quarters as an about-face on the part of the union, which in the Federal court proceedings of about a year ago, in an anti-trust action brought by the Government, asserted that the entire case involved a labor dispute and therefore the court had no authority. This opinion was subsequently upheld in the courts.

Mediation Attempts Fail

The case was referred to the WLB by Secretary of Labor Frances Perkins after attempts by the U. S. Conciliation Service to mediate between Petrillo and the transcription companies had failed. Pet-

(*Please turn to page 7*)

A WARTIME AUDIENCE AT ROBIN HOOD DELL in Fairmount Park, Philadelphia, where the annual series of summer concerts is being given to record-size audiences by 90 players, mainly of the Philadelphia Orchestra, on four nights weekly. This was the scene at one of the Thursday popular series, with André Kostelanetz on the podium, on June 24. Many workers in war industries in this region find recreation in evenings of music at the Dell. (Story on page 4.)



Bowl Opens with Popular Program

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, Calif.

A wartime capacity crowd thronged the Hollywood Bowl on July 4 for the first concert of the 22nd season of "Symphonies Under the Stars." It was an all-American program, a fact commendable in itself, though selection of the items was in some cases open to question. The shell was painted a battleship gray and was flanked by huge flags.

Best numbers of the program were San Juan Capistrano and San Juan Batista, from Meredith Willson's Mission Symphony, fine music of beautiful and artistic concept. The composer directed, giving also the finale from MacDowell's Indian Suite, Cadman's Land of the Sky Blue Water, Morton Gould's insouciant Pavane, and Louis Alter's banal Seren-

(*Please turn to page 22*)

U. S. Army Band Aids in Preparing Invasion

WASHINGTON, D. C. — Coincident with the Allied invasion of Sicily, the War Department revealed that the U. S. Army Band of 86 musicians, usually heard here in summer concerts, has been playing for the troops in North Africa as they trained for the attack. Capt. Thomas F. Darcy, Jr., bandmaster, reported that the audiences of British, French, Arabian, Senagelese, Moroccans and other units, as well as flyers of the various Allied groups, and the men in hospitals, received a great "lift" from its playing.

American Music and Ballet Add Color to Stadium Bills

After a delay of one day owing to rain, the Stadium Concerts on June 18 opened their twenty-sixth annual summer series in the great amphitheatre at the College of the City of New York. The weather was perfect, a large crowd attended, and the program and performances by the players of the Philharmonic-Symphony satisfied completely. In addition, a new stage greeted the visitors and artists. Speeches were made by Mayor La Guardia and Sam A. Lewisohn, both of whom paid tribute to one who has done so much for the Stadium Concerts, Mrs. Charles S. Guggenheimer.

Conductor Fritz Reiner led an all-Tchaikovsky list, with the Nutcracker Suite, the Fifth Symphony and the B flat minor Piano Concerto, Artur Rubinstein playing the solo part, as well as three encores. He made dazzling matter of the music and won delighted ovations. Reiner, too, gave glowing interpretations enhanced by the virtuoso qualities of the orchestra.

The new stage is larger than the former one, has inclusive dressing rooms and is adapted also to productions of opera and ballet.

The June 19, 20 and 21 concerts again had Reiner as the satisfying conductor, in mixed programs, one of which offered Albert Spalding, giving a notable performance of the Mendelssohn Violin Concerto, and another presented Marjorie Lawrence singing superbly an aria from Massenet's Herodiade and the Immolation Scene from Götterdämmerung. The soprano, not yet able to walk, was brought on in a chair while the lights were lowered, and received affectionate and prolonged ovations.

(*Please turn to page 15*)

New Summer Concerts for Boston

By JULES WOLFFERS

BOSTON.—The Boston Symphony has announced an unusual series of double concerts to be given weekly from July 18-19 to Aug. 29-30. Said to be the first of its kind ever offered by a symphony orchestra to the American public, the concerts will enlist the services of all the principal players together with various chamber combinations made up of symphony men. Each program will be directed by a different conductor, including Richard Burgin, Boris Goldovsky, Bernard Zighera, Georges Laurent, G. Wallace Woodworth, Edgar Curtis, and Leonard Bernstein.

Contrary to the usual custom of providing lighter fare for summer concerts, the announced programs are made up of select numbers. Soloists will be pianists Jesus Maria Sanroma and Boris Goldovsky; Margaret Codd Goldovsky, soprano; Jean Bedetti, cellist; and members of the Harvard Glee Club and Radcliffe Choral Society.

Two factors make this series possible, first, a large number of Boston's musical public is remaining in the city for the summer; second, the orchestra's principal performers will not be teaching at Tanglewood this summer because of the cancellation of the Berkshire Festival

(*Please turn to page 19*)

Educators Protest School Arts Ukase

Strenuous opposition is being voiced by leading educators to the proposed elimination of the cultural arts, including music, from the curricula of secondary schools under the guise of war-time necessity. This weakening of the arts program has brought protests from several leading figures on the ground that it is a short-sighted policy which will have repercussions in the post-war world.

Among the first communities reported to have eliminated cultural studies was Danbury, Conn., where all modern and classical language work has been dropped from the public schools in order that vocational training, deemed of primary contemporary importance because of the war needs, may be stressed.

Educators Protest

Dr. George N. Shuster, president of Hunter College, New York City, was among the first to assail the move and called it "catastrophic." He reported that other communities in industrial New England were considering adopting the proposal, and that this move to eliminate humanistic courses might result in "distorting the educational growth of youth."

President Tristram Walker Metcalfe, of Long Island University, asserted that a fundamental of college education is "to teach the art of living as well as how to earn a living."

Prof. E. Adelaide Hahn, chairman of the classics department at Hunter College, where one branch has been turned over to the Navy Department for instruction of WAVES, announced formation of a Council of Languages and Literature, "to prevent the elimination

(*Please turn to page 10*)

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July, 1943
Sixty-Fourth Year

Cincinnati Confers Honorary Degrees

CINCINNATI. — Before a distinguished audience of musicians, educators and persons prominent in the social and civic life of the Middle West, the College of Music, founded by Theodore Thomas, held its 65th exercises in the Odeon on June 11. After the ceremonies the College again prepared for its annual summer school session, under Managing Executive Fred Smith.

In his commencement address, President Walter S. Schmidt declared "that never before in the history of the world has music been needed as now," pointing out the large enrollment of the College. Candidates for the award of honors were presented by Elizabeth Medert Taylor, Ed.D.; Dr. Sidney C. Durst, and Dr. Martin G. Dumler. Thirty-four certificates, diplomas and degrees were conferred, in person and in absentia.

The College of Music Graduation March, by Mildred E. Rapp, with the College Orchestra conducted by Walter Heermann, ushered in the academic procession of officials and guests of honor, including Dr. Raymond Walters, President of the University of Cincinnati; Dean Louis Pechstein of the University College of Education; Dr. Frank C. Biddle, Supervisor of Music in the Public Schools; trustees of the College, Clarence R. Reeves, Harry Freiberg, Dr. Carl R. Hiller, Frank H. Kunkel, William H. Albers, Louis F. Schlueter, Edward J. Schulte, Mrs. Helene V. B. Wurlitzer, and Fred Smith. The invocation was delivered by Chaplain M. B. Snapp of Fort Thomas, Ky.; Marilyn Martin of the class of Robert Cavally played with artistry the Huë Fantasy for Flute and Orchestra. Paula Lenchner, who won a scholarship last year, now a pupil of Mme. Lotte Leonard at the College, sang Elsa's Dream and Hark, Hark the Lark, with exceptional tonal beauty and good taste; Lillian Rose, a pupil of Leon Conus, showed her talent in a movement from the Rachmaninoff F sharp minor Concerto.

Termed "Champion of U. S. Music"

In conferring the degree of Doctor of Music on Alfred Human, President and Managing Editor of the *Musical Courier*, Dr. Martin G. Dumler in behalf of the trustees paid tribute to the college alumnus "as a champion of American music" and recalled Human's career in detail from the days of his study at the College, his work on the staff of the *Cincinnati Enquirer* and as editor and writer.

Dr. and Mrs. Dumler were hosts at a luncheon given at the Country Club in honor of the Musical Courier's Managing Editor. Among the guests were: Walter S. Schmidt, Mrs. Helene V. B. Wurlitzer, Mrs. William H. Albers, Mr. and Mrs. Schulte, Mr. and Mrs. Clarence R. Reeves, Mr. and Mrs. Frank H. Kunkel, Mr. and Mrs. Martin H. Dumler, Mr. and Mrs. Fred Smith.

Dr. Human in his talk told of the great expansion of music in education.

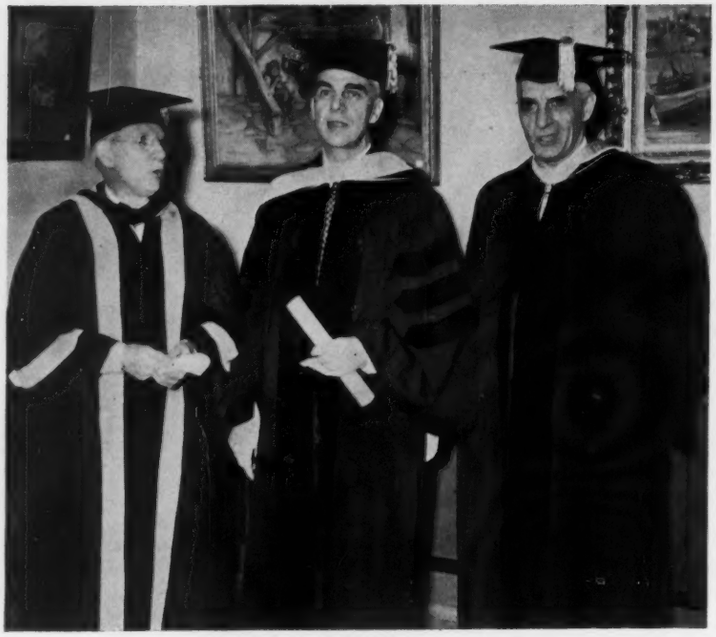
A post-graduate diploma was conferred on Sergei Chreptowicz, pianist, just inducted into the Army. Bachelor of Music Degrees were bestowed on Mary Bush Caldwell, Esther DeBus, Edith McKinney, and Sarah Kellner Marvin, piano; Ada Lewis Williams, Muriel Elizabeth Powell, organ; and Colin O'More, voice. Master of Music degree was conferred on Genevieve Kniese, B.M., Lindenwood College, 1940, cello. The benediction was pronounced by the Very Reverend Father Celestin J. Steiner, S.J., President of Xavier University. The organ postlude was played by Carl F. Kuehner.

Conservatory Honors Mme. Samaroff

By MARJORIE GARRIGUE

CINCINNATI.—Mme. Olga Samaroff of New York, was the honored guest at the Seventy-sixth Commencement Exercises of the Cincinnati Conservatory of Music, in the Conservatory Concert Hall. The school orchestra, directed by Alexander von Kreisler, played Elgar's Pomp and Circumstances for the processional, which included some thirty-four candidates for graduation. After the singing of The Star Spangled Banner and the Invocation given by the Rev. Clayton E. Williams, the orchestra played the G major Symphony by Haydn.

Mrs. Edgar Stillman Kelley introduced Mme. Samaroff as the Commencement speaker, praising the distinguished visitor for her services in the cause of music.



CINCINNATI COLLEGE OF MUSIC AWARDS HONORARY DEGREE OF DOCTOR OF MUSIC TO ALFRED HUMAN,

President and Managing Editor of the Musical Courier, at its graduation exercises in the Odeon. Left to right, Dr. Martin G. Dumler, Vice-President of the College Board of Trustees, who conferred the degree; Dr. Human; and Dr. Walter S. Schmidt, President of the Board of Trustees, who delivered the commencement address.

Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, then delivered the citation as cause for Mme. Samaroff receiving the honorary degree of Doctor of Music.

The degree was awarded to Mme. Samaroff by Dr. John Hoffman, Dean of the Conservatory and Philip Wyman, President of the Board of Directors.

Kruger Asked to Reconsider Kansas City Resignation

KANSAS CITY, MO.—Final action on the proffered resignation of Karl Kruger as conductor of the Kansas City Philharmonic Orchestra is being withheld by the Board of Trustees, pending a reply to Mr. Kruger that he reconsider his action. On behalf of the board, Sieg. Harzfeld, chairman of the executive committee, said he hoped Mr. Kruger would change his decision.

In his letter of resignation, Mr. Kruger spoke feelingly of his ten-year association with the orchestra and expressed his regrets that it had not been possible, for economic reasons, to carry through his project for a great Midlands Symphony Orchestra, embracing Kansas City, Wichita and Tulsa, Okla.

The Kansas City Star and other newspapers have published editorials of tribute to Conductor Kruger's pioneering work in Kansas City and throughout the Middle West.

MR. AND MRS. EFREM ZIMBALIST

Efrem Zimbalist Marries Mrs. Mary Louise Bok

PHILADELPHIA.—Mrs. Mary Louise Curtis Bok, founder of the Curtis Institute and Philadelphia's leading musical patron, and Efrem Zimbalist, noted violinist, were married on July 6 at Rockport, Me. The Rev. F. E Smith, of Rockport, where the new Mrs. Zimbalist maintains her summer home, Lyndonwood, performed the ceremony. Mr. Zimbalist, formerly head of the violin department at Curtis Institute, was named director in 1941, succeeding Dr. Josef Hofmann. His first wife, Alma Gluck, concert and operatic soprano, died in 1938.

Audiences Flock to Robin Hood Dell

(*Picture on page 3*)

PHILADELPHIA. — Philadelphia's summer season began brilliantly on June 21, with the opening of the fourteenth season of the Robin Hood Dell Concerts in Fairmount Park. David Hocker is the manager. A record-breaking audience of 85,000 attended the opening. George Szell conducted with his usual skill the Tchaikovsky Fifth Symphony. Artur Rubinstein played the same composer's B flat Minor concerto with his usual musicianship and beautiful tone.

The Thursday Pop Concert brought two artists noted for their interpretation of Gershwin music as soloists to the Dell —Oscar Levant and Tod Duncan, with André Kostelanetz's conducting. Levant's playing of the Rhapsody in Blue was a joy to the fans. Duncan's singing of songs from Porgy and Bess provided a thrill. The audience would not let him go until he repeated I've Got Plenty of Nuttin' and It Ain't Necessarily So. Kostelanetz's arrangement of Debussy's Clair de Lune retains all the delicate charm of the piano composition

Friday night was the first in the Young American Series. These concerts are interesting and of vital importance to the development of young musicians. Samuel Mays, brilliant young first cellist of the Philadelphia Orchestra, played the Lalo Concerto with insight into the music and a splendid technic and tone. Szell added to his already large following by his magnificent performance of Strauss' Till Eulenspiegel.

Philadelphia Conservatory Graduation

Of interest and importance to Philadelphia was the 66th Commencement Concert of the Philadelphia Conservatory of Music, presented in the ballroom of the Bellevue-Stratford Hotel. A Vivaldi Concerto for four violins, performed by Oleta Dietrich, Yvonne Ernst, Doris Rexroth and Cathrine Tyn, was an enjoyable novelty. Beverly Cole played with good tone the Chopin Ballade in F Minor. Antoinette Franzosa displayed a well-developed technic and tone in the Beethoven Variations on a Mozart Theme, for cello and piano. Claire Shapiro's playing of Saint-Saens' L'Afrique was truly outstanding.

Mme. Olga Samaroff addressed the graduates and David W. Measurell, president, presented the degrees. The following were awarded:

Teacher's Diploma in Piano—Margaret L. Buehler; Clara L. Hofmann; Marianne Gilliland; Marilyn E. Judson; Helen L. Paulson; Mildred L. Schopf; Betty R. Schoenfeld; Teacher's Diploma in Violin, Elvira Y. Ernst; Degree of Bachelor of Music, Margaret L. Buehler, Romeo Cascarino, Marianne T. Gilliland, Henry Harris, Clara L. Hofmann, Marilyn E. Judson, Mildred L. Schopf, Betty R. Schoenfeld, Sister M. Joseph Cecilia, S.S.J.; Sister M. Loyola, S.S.J., Sister M. Rose Imelda, I.H.M.; Degree of Master of Music, Joseph P. Arcaro and Sister Maria Assumpta, I.H.M.

GERTRUDE E. MACBURNEY.

Worcester Festival Cancelled

WORCESTER, MASS. — The Worcester County Musical Association, which maintained the 85-year-old Worcester Festival, has announced that the October series has been cancelled this year. The decision followed a conference with Government officials in which the difficulties of transportation in this region were discussed. Tentative plans have been made, however, for a memorial concert to Albert Stoessel, for many years the conductor of the festivals.

A. N.

Sgt. Eugene List to Marry Carroll Glenn

The engagement of Carroll Glenn, violinist, and Staff Sgt. Eugene List, pianist, both prominent young American artists, was announced on July 11 immediately after he had been heard as soloist with the New York Philharmonic-Symphony in a concert broadcast over CBS. The couple will be married on Aug. 16 in Riverside Church, New York, by the Rev. Dr. Harry Emerson Fosdick.

LISTENING with the KOUSSEVITZKYS

KOUSSEVITZKY ON THE PODIUM. Conducting is not the only artistic talent in the Serge Koussevitzky family, as the accompanying drawing shows. Made from life, at a concert, it is from the pen of his niece, Olga Naumoff. With remarkable economy of line, the sketch strikingly characterizes the noted conductor.

These interesting reminiscences are published to commemorate the Silver Jubilee of Arthur M. Abell's valued connection with the Musical Courier. He wrote his first article for this paper in 1893, when he was living in Weimar, Germany. In 1894 he moved to Berlin and acted as our representative there for many years, until he returned to this country and retired from active journalism. His reviews and essays in our columns were among the most informed of their time. As an authority on matters concerning the violin, its repertoire and its players, he still has few superiors. During Abell's Berlin residence, his home was a salon where the most distinguished resident and visiting musicians gathered for receptions that were among the leading events of their kind in the German capital. Mr. and Mrs. Abell are now living at their country home in Hastings-on-Hudson, N. Y.—EDITOR'S NOTE.

By ARTHUR M. ABELL

During the past sixteen years it has been my privilege and that of Mrs. Abell to be the guests of Serge Koussevitzky in his box at Carnegie Hall for all of the Boston Symphony Orchestra concerts there, 160 during this period. Many famous musicians have been our fellow-guests during this decade and a half, and some of their comments and sayings were of such general interest that they deserve to go on record.

In telling the story of the Koussevitzky box, I shall touch, of course, on only the highlights.

Dr. Koussevitzky and I have been friends for forty-five years, since he made his Berlin debut in 1898 as a double bass virtuoso. The older readers of the Musical Courier will recall that I was his guest on that memorable tour of the Volga which he made with his own orchestra of eighty-three musicians in the spring of 1914. He chartered a steamer and traveled for more than 2,000 miles down Europe's mightiest river, giving concerts in all the principal cities from Jaroslav to Astrakhan. At Stalingrad, the scene of the greatest battle thus far of this war, he gave two concerts. The town was then called Zaritza. I wrote a series of articles for the Musical Courier at the time about that unique musical pilgrimage.

A Distinguished Roster

Many distinguished musicians have been fellow guests with us in the Koussevitzkys' box during these sixteen years. Among them were Koussevitzky's co-workers in the conductorial vineyard, the late Frederick Stock of Chicago, Carlos Chavez of Mexico City, Fernandos Arbos of Madrid, Georg Schneevoigt of Helsingfors, Gregor Fitelberg of Warsaw and Artur Rodzinski of Cleveland. Among the violinists have been Jan Kubelik, Bronislaw Huberman, the late Paul Kochanski, Nathan Milstein and Lea Luboshutz. Other guests were the Russian cellists Gregor Piatigorsky and Raya Garbousova; and Artur Schnabel, whose feat of playing from memory all of the thirty-two Beethoven piano sonatas in seven recitals at Carnegie Hall a few years ago will long be remembered.

Among the composers besides Stravinsky, Prokofieff and Ravel have been Alexandre Tansman, the late Charles Martin Loeffler, Aaron Copland, Roger Sessions, Nicolai Berezowsky, Arthur Lourié (who is also the biographer of Koussevitzky), Edward Burlingame Hill and Vladimir Dukelsky. (Vernon Duke, when he writes popular music.) The famous contralto, Margarete Matzenauer, was also a guest on two occasions. The late Philip Hale was with us once, and last winter there sat in the box a striking-looking young blonde girl in whose veins flows the blood of two of the greatest men of all musical history, Friedelind Wagner, the freedom-loving granddaughter of Richard Wagner and the great-granddaughter of Liszt.

For thirteen consecutive seasons Mme. Koussevitzky always received her guests with queenly grace and that delightful simplicity of manner so characteristic of educated Russians of the old régime. Since her death, her niece, Olga Naumoff, has quietly and charmingly officiated as hostess. I first met her when she was a little girl, at Samara, on the Volga, in 1914.

Gifted Occupants

Mme. Chaliapin, widow of the great Feodor, has been with us regularly for several seasons, and Michel Kachouk, who was for twenty years Chaliapin's manager. Dr. Paul Stefan, biographer of Toscanini and Dvorak, has also been there several times.

An ever-welcome guest is the famous French pianist and pedagogue, Isidor Philipp, who, with his gifted assistant, Emma Boynet, has been with us repeatedly during the past two seasons. Arthur Nikisch's daughter, Leonore Nikisch-Schindler, was with us at one concert last season, also her husband, Ewald Schindler and their son, Andreas, the only living grandson of the unforgettable Nikisch.

Among the many interesting features of the Koussevitzky box during these sixteen years have been the many languages spoken there. Chief among these were Russian and French, but Italian, German, Spanish, Dutch, Polish and Finnish have also been heard.

Memories and Music

Three years before his death, Ossip Gabrilowitsch listened with us to Koussevitzky's inimitable rendition of Tchaikovsky's Sixth Symphony, and during the intermission told us how he had heard the world premiere of the work at St. Petersburg, conducted in the fall of 1893 by Tchaikovsky himself only a few days before the composer's death. Incidentally, the writer was present at Gabrilowitsch's sensational Berlin debut in 1896.

While he was still living in New York, Jascha Heifetz was a frequent guest of the Koussevitzkys. His attractive wife, formerly Florence Vidor of screen fame, was always with him. One Saturday afternoon after the concert Heifetz invited the Koussevitzkys and all of us who were their guests in the box for a social hour in his Park Avenue penthouse apartment, with its enormous music room and two concert grand pianos.

Chaliapin Sings for Tolstoy

At one of the concerts some twelve years ago, the late Feodor Chaliapin was one of the guests. During the pause he told us of his long friendship with Koussevitzky, and how they had concertized together in Russia as young men. It was at Koussevitzky's home in Berlin in 1907 that I first met Chaliapin. The great basso also told us how he and his boyhood friend, Sergei Rachmaninoff, visited Leo Tolstoy in 1900. His account of this event was very vivid, and as everyone is now reading Tolstoy's War and Peace, I shall tell the story in Chaliapin's own words:

"I was in an indescribable state of excitement," he said, "when I finally stood face to face with the great man whose name was a household word throughout the civilized world. Tolstoy asked me to sing something, which I did to Rachmaninoff's accompaniment. To my great astonishment, he gave no sign either of

(*Please turn to page* 9)

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COMPOSER AND CONDUCTOR COMPETE IN CHINESE CHECKERS with a watchful referee. Left to right, Vladimir Golschmann, Mme. Igor Stravinsky and Igor Stravinsky. Mr. Golschmann directed the first performance of Stravinsky's Danses Concertantes at the recent Serenades in the Museum of Modern Art, New York.

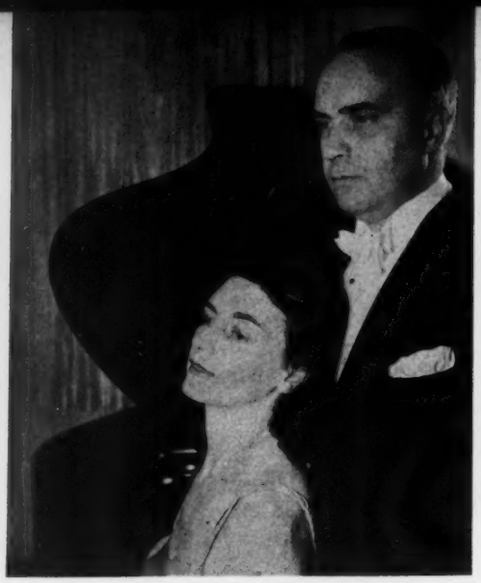
Photo by Halsman, N. Y.

→

AT THE HOME OF ARTHUR M. ABELL in Hastings-on-Hudson, N. Y., a group of musical personalities includes, seated, Isidor Philipp and Emma Boynet, pianist; standing, Mr. Abell, left, and Dr. Paul Stefan, musicologist.

Photo by D. Richard Statile

MASTER AND YOUNG ARTIST CONFER
over musical problem. Brigitte Dolores Loewy, 6, youngest pupil of Mme. Hedwig Rosenthal at the recent recital in New York, honoring Moriz Rosenthal. (Story on page 9.)



ROBERT AND GABY CASADESUS,
French pianists, gave a concert of music for one and two pianos for the benefit of Russian War Relief recently at Carnegie Hall, New York. Mr. Casadesus on June 7 made his first appearance over the complete NBC network on the Telephone Hour's Great Artist Series.

ELLON BALLON AND GEORGE CHAVCHAVADZE
assist in the ten-day drive to raise $230,000 for the Travelers Aid Society. At the Grand Central Station Committee headquarters, they give their contributions to the chairman there, Mrs. Frederica W. Nichol, center.

Photo by Cecil Layne

MERCHANT MARINE OFFICERS GREET MURIEL RAHN.
Left to right, Alfred Popwell, chief radio officer; Langston Hughes, who with Irving Landau wrote The Day of Victory, which Miss Rahn introduced at a USO rally in Harlem recently; the soprano; and William A. Jackson, engineer.

GIRL GRADUATES HEAR BACH DOUBLE CONCERTO.
Ethel Kramer and Faith Lilien playing at commencement exercises of the Highland Manor School, Shadow Lawn, Long Branch, N. J. Both young violinists are students of Mme. Irma Zacharias.

JASCHA HORENSTEIN
conducts the New York Philharmonic-Symphony Society on July 22, 23, 24 and 25 at the Lewisohn Stadium, with Josef Hofmann and Nathan Milstein as soloists. He gives Stadium premieres of Villa-Lobos' Moorish Impressions and Samuel Barber's Second Essay for Orchestra.

(Below) VOGE OPERA GROUP AT MUSIC BOX CANTEEN,
New York, where the members repeated part of the program given recently in New York Times Hall, of scenes from Rigoletto, Boheme, Hänsel and Gretel, Salome, and Boris Godounoff. Photo by Carl Hamann

(Below) GINA VAN de VEER and HER HUSBAND, LT. E. W. VOLLINTINE,
just before the latter left for the North African campaign. Mme. Van de Veer is remaining at their estate at Taylorville, Ill., until after the crop of their Victory Garden has been harvested. The soprano returns to New York in the fall to resume her concert work.

(Below) ADELAIDE VAN WEY, Contralto, and MAUDE E. ECHARD,
composer, right, at the Merchant Marine benefit in New York, where Miss Van Wey introduced Miss Echard's new song, Post-War Date.

TOSCA WITH TIBBETT OPENS CINCINNATI SUMMER OPERA

CINCINNATI.—An overflow audience attended the opening of the 22nd season of summer opera at the Zoological Gardens on June 27, under Oscar Hild's management. Tosca was sung by a cast headed by Lawrence Tibbett as a suave and dramatic Scarpia, who was greeted with a tremendous ovation. Stella Roman sang with large tones and eloquent style as the heroine, and Charles Kullman was welcomed back as a romantic exponent of Cavaradossi. Vittorio Trevisan portrayed his familiarly expert Sacristan, and other roles were in the hands of Lorenz Alvary as Angelotti, Giuseppe Cavadore as Spoletto and Mildred Ippolito as the voice of the Shepherd.

The performance, conducted by Fausto Cleva, had notable smoothness on the musical side. The part performed by the chorus in Act I was also important. Scenically, the staging was good, despite some opening night burbles in the lighting. The auditorium held some 3,300 and 300 seekers for general admission had to be turned away, despite an excessively warm night.

Conley and Hess in Faust

The second opera, Faust, was sung on June 29. The weather was cooler and the attendance not so large, but there was much enthusiasm. Marjorie Hess made her local debut as Marguerite, showing clarity and exactness in her singing, and appealing presence, though her acting ability will mature later. Eugene Conley sang beautifully in the title role, his lyric voice showing to special advantage in Salut, Demeure, which won a long ovation. Nicola Moscona again pleased Cincinnatians with his authoritative portrayal of Mephistopheles, sung musically and with substantial voice. Alexander Sved's rich tones and dignified manner made Valentin a forceful personage. Margery Mayer's large voice had only limited opportunity as Siebel. Mildred Ippolito showed comedy gifts as a droll Marthe, and Wilfred Engelman served usefully as Wagner. The chorus was excellent on this evening. Cleva again conducted with spirit. In the Kermesse scene the solo dancer was Lillian Moore.

Baum Scores in Aida

Despite the not overly-large stage, Aida was put on effectively on July 1, Anthony Stivanello making his scenic production fit the theatre's resources. Kurt Baum made a particular impression in his debut here as Rhadames, showing a virile voice and beauty of legato in its use. He had an ovation at the beginning for Celeste Aida, and subsequently. Stella Roman again revealed a powerful voice and spirited acting as Aida. Coe Glade, whose work is liked in this city from appearances in other years, was the rich-toned and imperious Amneris. Moscona conferred dignity and sonority on the music of Ramfis. Alvary was an authoritative and dramatic King. Angelo Pilotto was heard for the first time this year as Amonasro—a performance of dramatic and able sort. Cavadore appeared as the Messenger. Cleva conducted, with his assistants, Antonio dell' Orefice, Thomas Martin and Karl Kritz also active in the complicated offstage effects of this resplendent score, in which the chorus played a leading role and the ballet, headed by Miss Moore, gave a series of effective dances.

The early part of July also scheduled the following performances:

July 4, Samson et Dalila, with Rise Stevens and Harold Lindi in the title roles, and a cast including Sved, Moscona, Alvary, Cavadore, Engelman and Louis Derman, under Cleva; July 6, Rigoletto, with Tibbett in the title role, Josephine Antoine as Gilda, Eugene Conley as the Duke, Winifred Heidt as Maddalena, and in other roles Virgilio Lazzari, Alvary, Ippolito and Engelman, Dell'Orefice conducting; July 7, La Boheme, with Marita Farell as Mimi, Kullman as Rodolfo, Christine Carroll as Musetta, and in other parts Claudio Frigerio, Lazzari, Alvary, Engelman and Cavadore; July 8, Mignon, with Stevens in the title role, Moscona as Lothario, Conley as Wilhelm, Christine Carroll as Philine, Eleanor Knapp, Cavadore and Engelman; July 9, repetition of Tosca, with Baum as Cavaradossi; July 10, Martha, first opera of season to be sung in English, with Antoine as Lady Harriet, Conley as Lionel, Heidt as Nancy, Stefan Kozakevich as Plunkett, Alvary as Sir Tristan, and Kritz as conductor.

D. M.

CLEVELAND ORCHESTRA POPS FEATURED BY NOTED SOLOISTS

CLEVELAND, O.—The first series of six concerts by the Cleveland Summer Pop Orchestra, under the able direction of assistant conductor Rudolph Ringwall, has been successfuly completed. It was relished by audiences that were perhaps not as large as in the past years, but which bought more expensive seats.

The first soloist, Larry Adler with his harmonica, drew the largest house—7,000 spectators; and the popular virtuoso gave generously of his repertoire. Margaret Speaks, soprano at the second concert, captured the fancy of her numerous radio fans and was compelled to respond to many encores.

Saturday evenings are given over to outstanding local talent. On the first of these the talented young pianist, Eunice Podis, made one of her appearances in a requested repetition of the first movement of the Tchaikovsky B flat minor and her own choices, Gershwin's Rhapsody in Blue, with numerous encores added for an enthusiastic audience.

The second week brought the appearance of James Melton, Metropolitan tenor, a decided favorite with a large audience. To him fell the duty of carrying on the show, when the amplification system failed, and he added at least six numbers to his original program while it was being repaired.

Duo-pianists Shaw and Braggiotti were heard in their own version of the Grieg Piano Concerto, and while the audience at large was delighted, some musical eyebrows were raised. However, the artists demonstrated their digital agility in many arrangements pleasing to all.

Appearing on the same program with Annamary Dickey, Metropolitan soprano, who gave extremely artistic interpretations was the 15-year-old Cleveland violinist, Teresa Testa, playing the Saint-Saëns Rondo Capriccioso and showing promise and talent.

Grieg Centenary Marked

The Ohio Music Teachers' Association, under the chairmanship of Mabel Dunn Madson, arranged several outstanding students and young artists recitals by pupils of accredited music teachers, members of the Association. Mme. Emi de Bidoli arranged an artistic program in commemoration of the 100th birthday of Grieg at the Sorosis Club. A program consisting of the piano and violin sonata, op. 13, was ably performed by Joseph Zwilich and Vivien Harvey Slater. The Haugtussa Cycle was sung by Harriet Carlsen, accompanied by Elizabeth Marple, and the Ballade for piano was performed by Barbara Hahn.

ROSA H. WIDDER

Golschmann, Hanson and Willeke to Lead Chautauua Series

CHAUTAUQUA, N. Y.—The season of opera and concerts at Chautauqua, formerly conducted by the late Albert Stoessel, will be led this summer by three guest conductors. The music season, which opened July 4, will be of six weeks' duration. Sharing the concerts equally, in periods of a fortnight, will be Dr. Howard Hanson, American composer-conductor, and director of the Eastman School of Music in Rochester, N. Y.; Willem Willeke, cellist and conductor, who is a member of the Juilliard School faculty and has annually been active at Chautauqua, and Vladimir Golschmann, conductor of the St. Louis Symphony.

St. Louis Opera Marks Jubilee

ST. LOUIS.—The Silver Anniversary of the St. Louis Municipal Opera has been drawing record crowds, with many war workers and others seeking recreation in the outdoor amphitheatre's productions. This year 1,000 service men and women in uniform have been admitted free each evening.

The series began on June 3, with a production of Balalaika, only one performance having to be cancelled because of rain among the ten, which drew 73,913 patrons. The second production, Sunny, ran for a week, but had the final evening's showing rained out, the number who enjoyed the musical comedy being 57,872.

For the third offering, Friml's popular Rose-Marie, seven performances were heard by 73,097.

The cast for the last named operetta listed Helen Bliss, Edward Rocker, Cynda Glenn, William Kent, Joseph Macaulay, Leonard Elliot, Gordon Dilworth, Ronnie Cunningham and Mary Stevenson. This was the sixth production of the work by this company.

Sons O' Guns was presented nightly from June 28 through July 4. The cast included Archie Robbins, Andzia Kuzak, Dave Mallen, Cynda Glenn, Leonard Elliot, Joseph Macaulay, William J. McCarthy and Edmund Dorsey, with Jeanne Devereaux, ballerina, and the comic acrobats, Belett and English Brothers.

For the Independence Week presentation, July 5, the Municipal Opera revived Oscar Straus' The Chocolatae Soldier, with the leading romantic roles sung by Bob Shafer and Marthe Errolle. Also in the cast were Mary Hopple, Andzia Kuzak, Joseph Macaulay, Gordon Dilworth, William J. McCarthy, Romolo De Spirito, Charles Laskey and Patricia Bowman.

Other productions scheduled for the series, of which Isaac Van Grove is the musical director, include the Great Waltz, Rosalie, Desert Song, Babes in Toyland, The Merry Widow and Chu Chin Chow, the last to be given during two weeks as a finale.

T. W.

John Hand and His Singers in The Merry Duchess

John Hand, one of the founders of the New York Light Opera Guild, and tenor, vocal teacher and conductor as well, led two performances at the Barbizon-Plaza, June 23 and 24, of Johann Strauss' operetta, The Merry Duchess, known originally as The Merry War. The purposes of the Guild are well known—to give young artists stage training and a chance for public appearance. Past seasons have enabled Mr. Hand and his associates to bring forth some singers who now are established professionals.

The operetta had a tuneful and spirited performance with generally good voices and intelligent acting, exhibited by Brenda Miller, Helen Stanton, Marion Burrough, Calvin Harris, Martin Sobell and Thomas Armstrong. Robert C. Kramer did the adequate stage-directing, and John Hand the able conducting.

D. N.

Petrillo Controversy Goes Before WLB

(*Continued from page 3*)

rillo entered negotiations with them only after A. Walter Socolow, their attorney, charged in a letter to Dr. John R. Steelman, director of the U. S. Conciliation Service, that the Federation president had refused to meet with them.

Socolow stated that the companies had attempted to meet Petrillo early in June during a session of the Federation's executive board in Chicago. The musicians' head met Socolow's charges by asserting that he was "just waiting for orders from the government" and that the union would "abide by any government ruling." The session however was abruptly terminated when Petrillo is reported to have told the transcription representative that "there is no need of negotiating" and that they had "nothing the Federation wants." He later said to reporters that the union is "not really after the transcription companies, it's the radio stations, the birds that sit back and make the money by use of canned music." Petrillo asserted he really aimed "to collect at the source" and wanted the transcription companies to assist him in having the radio stations pay.

Matter Called "Labor Dispute"

The Federation president also was quoted as saying that his men "are not going to make transcriptions at any cost or at any price." It was this statement Socolow said, which led him to charge that "Petrillo was determined to destroy a business by calling a strike," and the entire matter was therefore a labor dispute, as the Supreme Court had held, and came within the province of the WLB.

This Supreme Court decision was handed down last February when the government intervened in anti-trust proceedings but lost its case because a labor dispute was declared to be outside of the province of the court. Eleven months ago Petrillo first ordered his men not to make transcriptions for use by radio stations, unless the union received a fee which would be contributed to its unemployment fund.

Shortly afterward, Petrillo ordered all school orchestras off the air, using the National Music Camp at Interlochen, Mich., broadcast for several years during the summer, as the model. Since that edict, there has been no change, but it is reported that, had schools made a new application for permission, the entire matter might have been revived.

Management Licenses Asked

Another matter awaiting word from Petrillo is his proposal to make all artist managements take out a license fee with him, this fee to depend upon their gross business receipts. The American Guild of Musical Artists now has contractual relationships with the managements and some of the latter held that this would be a "double payment." AGMA submitted a new contract, but thus far no action has been taken by the independent managements, which asserted they would await Petrillo's next act.

In a statement to the Musical Courier, Petrillo said that he was primarily concerned with "having jobs where they can earn decent livings for the boys now in service, when they return after the war."

"Everybody is talking about post-war conditions," he added. "I am interested in the musicians. We want conditions under which they won't have to work for peanuts, but at a decent scale as provided by the union."

Enya Gonzalez in Toronto

Enya Gonzalez, Philippine soprano, made her fifth appearance in four years in Toronto when she appeared in Maple Leaf Garden there last month on the Salute to Russia program. The Canadian Prime Minister, Mackenzie King, and Joseph E. Davies, former U. S. Ambassador to Russia, were the chief speakers. Miss Gonzalez on June 29 sang at New York's Stage Door Canteen and this summer will appear at war bond rallies and in camps for service men.

THIS IS RADIO

Music Library Is "Heart" of CBS Network

by Alfred Human

© G. Maillard Kesslere
JULIUS MATTFELD

A network's heart is the music library. Look into the library of a chain's headquarters, or into the musical repository of a large station, and you at once can determine the calibre of the administration, the awareness and personality of the chiefs. In our last issue we told you something about the NBC's massive archives of musical art. Now we come to the unique institution which makes Columbia's network tick, musically.

The CBS library reflects the energy and progressive spirit of the organization, we think, and the capabilities of the director, Julius Mattfeld, organist and professional librarian, conductor of many Columbia programs, including "Musical Americana," "Columbia Review," and "Noonday Club." We recall how helpful Mr. Mattfeld proved to all of us when he served in the Music Division of the N. Y. Public Library, first as assistant to the musicologist and head, Dr. Otto Kindeldey, and later as acting chief.

In 1926 NBC appointed Mattfeld music librarian. He was largely responsible for organizing NBC's enormous collection; in 1929 Mattfeld was named head of the Columbia Broadcasting System's music library. That library consisted chiefly of one filing cabinet.

Today, fifteen years later, you will find that the single file has grown into almost an entire floorful of music—850,000 pieces upward, in addition to a working library of reference books in four languages which will fill any music editor with envy.

Here you will find stacks of works by contemporary Americans, for Columbia, you know, maintains the pleasant custom of commissioning composers to write; among these scores are the compositions of Aaron Copland, Roy Harris, Randall Thompson, Howard Hanson and Walter Piston, Bernard Herrmann, composer and conductor on the Columbia staff, also is well represented on these shelves. As a matter of fact, Conductor Howard Barlow is so intent on advancing the cause of his qualified fellow-citizens that there isn't much absent from Mr. Mattfeld's files in the shape of Americana. If you ache to know what George Washington, Thomas Jefferson, et al heard or played you can probably find the music on the American Revolutionary period shelves which house the collection gathered for the CBS School of the Air.

Since the war the librarian has received twenty-six shipments of scores from England, without a single loss. England delivers the goods.

Director Mattfeld points out that the library is operated on an "institutional basis," which means that the music not yet performed here is available for study as well as production.

CBS MUSIC LIBRARIANS AT WORK.

While we were chatting in the library, watching the corps of copyists penning parts and transcribing for sustaining and commercial programs, several workers came in for information.

"I want a book which tells about all the music in some city—Baltimore or Philadelphia, I think," murmured one seeker. "It's a big blue book." Mr. Mattfeld reached for a blue volume. "This may be it, 'The Edwin A. Fleisher Music Collection in the Philadelphia Library'." The man smiled and walked away with his book.

Another inquirer was equally in the dark. "What music deals with a chicken—an opera about a rooster?"

"That's easy," remarked Director Mattfeld, "You want Rimsky-Korsakoff's "Coq d'Or. Here it is."

COMMENTS AND IMPRESSIONS

. . . What is to become of this torrent of patriotic music and verse? . . . Irving Berlin makes a suggestion in Variety which may answer this question for thousands of ambitious patriots who believe they can create a musical appeal equal to "The Star-Spangled Banner," "Dixie," "The Battle Hymn of The Republic," "Over There," "Hot Time In The Old Town" (for years accepted in the Spanish countries as a rousing North American anthem), and the like. . .

. . . Mr. Berlin urges the formation of a private publishing concern to look after these composers, financed by the Government or by subscriptions from publishers . . . "We could recruit civilian help and I am sure they would be glad to work for a minimum wage," declares the country's premier composer of folk tunes. "The Office of War Information could tell your committee what subjects they want written up and you could assign songwriters best fitted for the ideas" . . . Washington should heed Berlin's invaluable idea, we think, if only to avert a shortage of music paper. . .

. . . We have received belated protests from musicians pointing out the omission of any reference to the passing of Rachmaninoff in the CBS-WABC news summary, "Report to The Nation" . . . Did Rachmaninoff ever bring home a Zero or cause a coal strike? . . .

. . . Instead of relaxing the artistic qualities of its music, unfortunately the wont of some lesser station, the ever-reliable WQXR inaugurated a new "Artists' Series" on June 2 . . . Twice weekly at 5 P.M., EWT staff musicians perform as soloists and in ensemble numbers . . . Among the WQXR artists on these excellent programs are Roman Totenberg, violinist, who directs the station's chamber music; Jascha Zayde, pianist; Sidney Edwards, cellist; Milton Wittgenstein, flutist. . .

. . . Dennis Day again demonstrates that he is that happy combination, a vocalist of merit who is also a master of the comedy script . . . As every Jack Benny program listener knows, Day has projected his own personality to such an extent that today he is a definite character on the air, as well as a tenor with a voice of fine texture, skilfully and artistically used . . . The new Carson program, WABC, Wednesday nights at 9:30, EWT, will probably give Day more time for his songs but we would not be surprised if his success as a comedian impels his sponsors to subordinate Day's vocal gifts—and he sings the light numbers as well as anybody anywhere—to his talents for buffoonery . . . Sponsors reason that tenors are many, comedians few . . . The second generation goes in for modernity: Bruno Zirato, Jr., son of the New York Philharmonic's assistant manager, once the mentor of the only Caruso, is now apprentice scriptwriter on the CBS staff . . . Dr. Avenir de Monfred, pianist-organist on the NBC staff, wears the tricolor of the French Academy on his lapel, and on his finger is a worn wedding ring . . . He has not seen Mme. de Monfred since the day she was parted from him by the invaders of Paris . . . Little wonder he has collaborated with his compatriot Verneuil in a hymn of victory, "France Shall Rise Again!" . . .

. . . President Deems Taylor of ASCAP has turned over a check for $4,966 to the Armed Forces Master Records, proceeds of the Rachmaninoff memorial concert sponsored by the Society in Carnegie Hall on June 1, when the New York Philharmonic played under Howard Barlow and Frank Black and Fritz Kreisler, James Melton and Sergeant Eugene List, U.S.A., appeared as soloists . . . . . Number, pl-e-e-se! . . . Gladys Swarthout will be missed from the Prudential Family Hour for a six week period beginning July 18 . . . The Metropolitan Opera soprano will guest on the Telephone Hour August 16, returning to her regular program on August 29 after a lively round of appearances in opera and other al fresco events . . . As the outcome of his excellent work Mack Harrell has been again retained for six Prudential broadcasts, July 18 to August 22, Sunday afternoons at 5 o'clock, EWT over the Columbia net . . . The man behind the Telephone Hour is Wallace Magil, formerly of Cincinnati, who is performing his difficult task magnificently . . . We feel sure that this skilful presentation of eminent soloists is fulfilling its purpose, the creation of good will for our telephone company. . . We hereby forgive all those wrong numbers. . .

. . . Gilbert Chase of the Library of Congress in Washington has always had his hand in shaping NBC's Latin-American music and now the Pan-American specialist joins the staff as script writer and editor of the Music of the New World series . . . Vice President Paul Hollister of CBS is radio's man on a special committee which will stage a drive for volunteers in the Aircraft Warning Center in the big city . . . . . IRONY . . . NBC's "Labor for Victory," with Paul Robeson in a drama written by Langston Hughes, Negro poet, and score by Earl Robinson, composer of "Ballad of an American" was broadcast just after outbreaks in Detroit . . . The script dramatizes the role of the Negro in the war—a powerful sermon for tolerance and understanding delivered by one of our great artists, thanks to the vision of the National Broadcasting Company . . .

Maria Kurenko, Russian soprano, was soloist on July 6 and 13 with Howard Barlow conducting the Columbia Symphony Orchestra over CBS . . . Her programs included arias and songs by Russian composers. The programs were rebroadcast over WBBM later in the evening.

Traubel to Make Debut in Buenos Aires

Making her first operatic appearances outside the United States, Helen Traubel, Metropolitan Opera soprano, will be the principal Wagnerian artist for the summer season at the Teatro Colon, Buenos Aires, it is announced by her manager, Jack Salter.

Miss Traubel leaves by clipper plane this month to fulfill a minimum of 10 Wagnerian performances scheduled by Floro Ugarte, director of the Colon. She appears as Isolde, and Brünnhilde in Götterdämmerung, with Lauritz Melchior as Tristan and Siegfried and with Fritz Busch conducting.

Asbury Park Hears Rigoletto

ASBURY PARK, N. J.—Pasquale Fortunato, born in this city, returned to receive an ovation when he sang the role of the Duke in a performance last month of Rigoletto. He is a member of the Mascagni Opera Guild and a pupil of Enrico Rosati, of New York. Fortunato sang his part with vocal skill and musicianship and the audience was keenly enthusiastic. Claudio Frigerio was an authoritative Jester and Miss Robles made a personable Gilda. Others in the cast were Josephine Hansha, Dorothy Melville, Stanley Carlson, Luigi Dalle Molle, Antonio Fantini, Fausto Bozza and Costante Sorvino. Thomas L. Martin conducted. N. M.

LISTENING FROM THE KOUSSEVITZKY LOGE

(*Continued from page* 5)

approval or disapproval. For me, his silence and indifferent attitude were very depressing.

"A word of praise from the famous author would have meant so much to me at that time, when I stood just on the threshold of my career. Sofia Andrievna (the Countess Tolstoy), however, was very enthusiastic and asked me to sing again, which I did. This time I noticed that tears trickled down Tolstoy's cheeks.

"Sofia Andrievna took me to one side, saying, 'For heaven's sake don't let Leo Nicolaievitch know that you saw his tears. He would never forgive you if you did. But, you see, your singing *did* move him.'"

Glazounoff and Ravel Agree

When in this country a decade or more ago, the late Alexander Glazounoff was a guest in the box several times. On one occasion Koussevitzky played Maurice Ravel's Bolero, which was at that time all the rage. Glazounoff had never heard it. I asked him what he thought of it and he replied, "I think it is third-rate music, and wholly unworthy of so gifted a composer as Ravel."

This comment interested all the guests greatly, for it coincided with Ravel's own opinion of the work. The famous Frenchman sat in the box at one of the concerts during the season of 1928-9 and listened with great interest to Koussevitzky's reading his Suite, Ma Mère l'Ore. In voluble and rapid French, Ravel went into raptures over Koussevitzky's magnificent performance of the work. He was particularly impressed with the Boston Symphony. "We have nothing in France," he declared, "that can be compared with it."

In speaking of his Bolero, which all the orchestras were then playing, Ravel commented, "I consider it one of my least significant works, and its popularity is a great surprise to me and out of all proportion to its musical value."

Enter Thomas Mann, the Gishes and McCormack

Thomas Mann and his wife have been in the box at various times. He is quite musical and revealed an intelligent understanding of the classics in particular. He told me that he had studied the violin in his youth at Lübeck. On one occasion, in discussing Hitler, he said, "It is a mystery to me that a nation that has produced such giants as Bach, Beethoven and Brahms could be led astray by such a madman The Nazis have nothing in common with the men who made Germany a great nation."

Lillian and Dorothy Gish were with us several times some years ago. On one occasion John McCormack entered the loge, and on seeing them he enthusiastically exclaimed, "Sure, and it's a sight for sore eyes to look on the two of you!" During the pause he regaled us in his inimitable brogue with funny Irish anecdotes.

Some twelve years ago Ernst Toch's enormously difficult new Concerto for piano was being played by Jesús María Sanroma. Toch himself, with his charming wife, sat in the box with us. At the conclusion of the performance a French wit, who was present, exclaimed, "*Grand Dieu! C'est un concerto du diable joué par Jésus!*"

Serge Prokofieff was soloist with Koussevitzky at two concerts. He played his third and fifth piano concertos, and after the performance of these he sat in the box with us to hear the remainder of the program. His comments on standard classical works that Koussevitzky was performing were most amusing. Brahms, in particular, came in for his special condemnation. According to Prokofieff, nothing that Brahms ever wrote was worthy of being played in our day!

Some Stravinsky Mots

A different opinion of the third great German B was expressed by Prokofieff's illustrious compatriot, Igor Stravinsky, who has been with us in the box on several occasions in recent years. His admiration for Brahms is profound. When Mme. Koussevitzky told him that I had known Brahms, he was intensely interested and asked me many questions about the great composer.

At one of the concerts which Stravinsky attended, Sanroma was again soloist, performing that composer's Capriccio for Piano and Orchestra. Stravinsky remarked, "I have done the Capriccio myself forty-two times in public with orchestra, but this is the first time I have ever heard another pianist play it." I said to him, "What a great difference there is in style and treatment between this and your earlier works, such as Oiseau de Feu, Petrushka and Sacre du Printemps."

"That is true," he replied, "but a quarter of a century has passed since I wrote them, and in those twenty-five years I have grown—I should hope."

Godowsky Defines Genius

A frequent and always welcome guest to the Koussevitzky box was the late Leopold Godowsky. As those who were privileged to enjoy his friendship well know, that great man was famous for his penetrating analyses of music and musicians, for his repartee, ready wit and epigrammatic comments. On one occasion I asked him how he distinguished between talent and genius.

Quickly he replied, "Talent is evolution, genius is revolution."

Recital Honors Moriz Rosenthal

(*Picture on page* 6)

In honor of Moriz Rosenthal, artist-pupils of Mme. Hedwig Rosenthal presented a piano recital in Carnegie Chamber Music Hall on June 5. Ranging from children to Col. Arthur Fox, now of the Army and a professor at Princeton University, the artists revealed their versatility and musicality in a program covering from Mozart and Bach to Griffes, Haubiel, Debussy, Tchaikovsky, and Rachmaninoff.

Dressed in old Viennese costume, Brigitte D. Loewy, six years old, won applause for her interpretation of the Strauss waltz, Beautiful Blue Danube. Others participating were Robert Beckwith, Elly Kassman, Herman Arminski, Neil Levenson, Emilia d'Alberti, Barbara Chadwick, Stella Halpern and George Chajet. Mme. Rosenthal was at the second piano in concerti. Prof. Rosenthal, a keen auditor, expressed his appreciation and pleasure at the recital. N. N.

Ralph Leopold Aids War Funds

Ralph Leopold, after visiting for a time in the Catskill Mountains, left for Cleveland to spend the summer with his sister, Mrs. Newton D. Baker. The pianist's last recital of the season was for the National Arts Club, New York, in behalf of the Red Cross and the United China Fund. His program included his transcription of the Immolation Scene and Finale from Wagner's Götterdämmerung, and works of Bach-Rummel, Chopin, Arensky, Debussy and Lecuona.

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VICTOR RECORDS (If and When)

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THE DANCE: Designing Dances for Film Calls for a "Camera Sense"

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

Los Angeles.

In order to create and direct dances for the films, one must consider new aspects foreign to stage productions. According to David Lichine, who is currently working on Tropicana for Columbia Pictures Corporation and has already completed the dance sequences for the pictures, North Star, Russia and Something to Shout About, the technique is almost the reverse of that used in the theatre.

"While creating for the stage one only has to think of a stationary audience," says Lichine. "The dance design may look very confused and messy to one who is actually on the stage, but from the correct perspective, the confusion takes on definite form and reason.

"In the films, one must create for a mobile audience. In other words, the fate of the dance is in the hands of the camera man. Of course, explicit directions are sketched by the artistic director, Nicolai Remisoff, who is my collaborator and myself. We work together constantly from the moment of our assignment until the final step has been filmed.

"After the dance has been completed, final decisions are made as to how the dance can be most effectively filmed. Occasionally, slight changes in the original plans must be made."

Film Direction as Goal

While Lichine still considers himself a member of the Original Ballet Russe, now touring in South America, and has an active interest as a choreographer in Ballet Theatre, his main ambition is to become a full-fledged director in the film industry. He is being groomed for a post in the capacity by his associates, Gregory Ratoff, the musical director, and Boris Morros, the producer.

For relaxation, Lichine teaches. His classes attract many members of the ballet companies, including his wife, Tatania Riaboushinska, who also assists with the teaching. Betty and Marjory Tallchief, Donald Saddler and Panieff were some of the better known familiar faces who frequent the class while on the West Coast.

Choreographer-dancer Eugene Loring is now in Hollywood under contract to Metro-Goldwyn-Mayer. He has signed a six month arrangement with an option for an additional six months. For his first venture he has been loaned to the Samuel Goldwyn Studios to direct the dances for the new Danny Kaye picture.

•

Carmalita Maracci is working on a new concert program and at the same time teaching at the Perry Studio in Hollywood.

•

Eafim Geersh appeared in a recital with a group of twenty-five at the Saint Felix Street Playhouse, Brooklyn, N. Y., on June 25. Emanuel Lakow and his string quartet accompanied the dancers.

•

Atty Van den Berg, former premiere danseuse of the Ballet Jooss, John Dudley, Metropolitan Opera tenor, and Robert Brink, baritone, gave a joint volunteer concert for the WAVES at the U. S. Naval Training Station, New York, on June 27, under the auspices of USO-Camp Shows.

•

The Ethnologic Dance Center, at the School of Natya, on June 8, presented La Meri and her dancers in Krishna Gopala, a dance drama of India depicting an episode from the Gita Govinda. It was preceded by showing of slides and a short talk by Mme. La Meri on the background of the Natya dances.

On June 22 and 24, La Meri and her Natya Dancers appeared in Rama Breaks the Bow, a dance drama of Java, based on an episode from the Ramayana. An illustrated commentary on the background and text, with slides taken of the Javanese Theatre by Guido Carreras in the official theatre of the Sultan of Soreakarta, prefaced the recital.

•

Blanche Evan appeared in three solo dance recitals on May 19 and 23, and June 2, at the Garrison Playhouse, New York. The programs included dramatic characterizations such as Woman in Need; selections from Miss Evan's American suite, Reels to Shag, and of dances on contemporary themes such as China Strikes Back. Twenty-six numbers were performed.

Miriam Marmein opened her summer season with a short tour to the South during the last week of June. She will then play a return engagement at the amphitheatre in Chautauqua, N. Y., on July 10, presenting her new Biblical suite, Behold the Glory, in nine scenes. The Bach, Brahms, Dukas, and Holst scores for this work will be played by Harrison Potter, concert pianist, and the Biblical prologues to each scene spoken by Moirree Compere. Following the Chautauqua engagement, Miss Marmein will go to her outdoor dance theatre at Manomet, Mass., where the usual activities will start about July 15. A concert for early August is being planned.

•

The Trio Maya—two girls and a man dancer from Mexico—recently gave a colorful program of native dances, based on folk themes, with attractive and authentic costuming, at the New York Times Hall under the direction of Josephine Vila, Inc. The invited audience showed enthusiasm for their work.

Army Air Force Cadets Band Is Added to Syracuse Music Groups

SYRACUSE, N. Y.—Syracuse will have more than the usual number of concerts during the summer. Plans are well under way for eight events by the All-Syracuse Symphony Orchestra and Chorus, under André Polah in Thornden Park, where the city has built a large stage and an amphitheatre seating nearly 5,000. The city will also present weekly band concerts in Burnet Park and several of the smaller parks in the city.

The College of Fine Arts is offering three terms of music study during the summer—a fifteen weeks' term for students now enrolled, opening May 17, a twelve-weeks' term for entering students, opening June 28, and a six weeks' Summer Session, primarily for graduate students, opening July 5. The College will offer the usual number of private and public recitals during these terms.

Music Aids Air Reviews and Parades

Two flights of 1,150 army air cadets each are now enrolled at Syracuse University. Richard Madden, University band leader, is now organizing two bands of forty men each — one for each flight. These bands will play for all air crew parades and reviews and will play concert music on the University Oval on Sunday afternoons.

The Annual Festival Concert of the Syracuse University Chorus, under Dr. Howard Lyman, conductor, who founded these annual events in 1912, drew an enthusiastic capacity crowd to the College of Fine Arts auditorium. The featured soloists were Barbara Thorne, Philadelphia Opera soprano, and Kirk Ridge, concert pianist and faculty member of the College of Fine Arts.

H. L. B.

Free Wartime Band Concerts for New York

The sixth annual series of free band concerts in parks and recreational centres in New York was opened on June 13 at the Forest Park (Queens) Music Grove with Capt. Francis Sutherland conducting. The series has been arranged by Local 802, American Federation of Musicians, and Mayor La Guardia and will be commercially sponsored.

Sixty concerts will be given in Manhattan and Brooklyn this season by the Goldman Band. This is the 26th season of these free summer programs. Dr. Edwin Franko Goldman, conductor, announced five programs of American music and special emphasis throughout the season on native compositions. The season started in Central Park on June 16 and the following night in Prospect Park, Brooklyn. The annual music memory contest will be held on Aug. 4. In memory of Daniel Guggenheim, creator of the series, a special program was played on July 9.

Protest Ban on Arts In High Schools

(*Continued from page 3*)

of modern language studies from high schools and colleges." A number of educators asserted that such moves are often an "excuse" for crowding cultural subjects completely out of school curricula and needlessly sacrificing the humanities.

Music Seen as Bulwarking Science Study

President Shuster said that it is necessary for American educators "to do whatever they possibly can to further the efficiency of the armed forces and of industry." He pointed out that the programs of young people going into the armed services "must include technical and mathematical instruction of the kind designated by the Army and Navy as useful."

"It is, however, evident that the educational growth of youth will be distorted with most serious consequences for the future, if the emphasis is wholly one-sided," he continued. "The best of living mathematicians are, for example, musicians. Einstein is a familiar illustration. The great scientists have themselves recorded their convictions that the study of nature ought to be accompanied by courses in the arts and philosophy.

"How much more necessary it is, therefore, that the average citizen, the richness of whose life is his major contribution to the well-being of his country, be enabled to broaden and deepen his intellectual and esthetic insight. I strongly feel that, now as never before, it is necessary to do what one can to continue, in particular, the study of music. At Hunter College, I myself am doing everything I can to build musical values more firmly into the broad student cirriculum."

President Metcalfe declared that it is "vital today to retain liberal arts in the curricula of both secondary schools and colleges." He said that the first two years of college should be devoted to "general preparation for life," with specialization coming later.

"In the post-war world," he continued, "there will be many readjustments, and the purpose of a college education is to train individuals to be able to shift from one field to another as the need may be. Too great concentration on one branch may prevent this. The college man or woman is able to adjust himself or herself to meet changing conditions, not merely job preparation."

Prof. Hahn pointed out that if the public schools eliminate the humanities, students will have to turn to private institutions to receive this training. Such a move, she asserted, is contrary to democratic principles.

The present movement to thin out the secondary school studies, in favor of more specialization in vocational training, has had parallels in the world of higher education, where college courses have been shortened in some cases and work speeded up to graduate students in fewer than the traditional four years.

Statements made by such educators as President Harold W. Dodds, of Princeton University, have represented protests against such measures when carried to extremes.

President Dodds last January, while pledging the University's fullest support of the war effort, said that "an important minority will pursue the enduring values of a liberal education." At the time, Dr. Dodds pledged that, although many elective courses were to be dropped at Princeton, the essential arts work would be continued. He also appointed a faculty committee to investigate the matter and formulate a plan to this end.

Levin to Lead Peabody Opera

BALTIMORE, MD.—Sylvan Levin, conductor of the Philadelphia Opera Company, has been engaged to conduct the orchestra for next season's production by the Peabody Opera Company. Reginald Stewart, director of Peabody Conservatory, announced his appointment. Levin was graduated from Peabody in 1921.

G. K.

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Pan American Season Has Gala Inaugural

ARGENTINA, DESPITE ITS CRISES SUPPORTS OPERA AND CONCERTS

By JORGE M. WHITE

BUENOS AIRES.—Before the recent change of regime, the Colon International Winter opera season opened with traditional brilliancy and glamor on May 25, a gala in commemoration of the 1810 May Revolution. The enormous audience was headed by the then President Castillo and his Ministers, members of the diplomatic corps and society leaders. The number of regular subscribers had greatly increased over that of former years.

The work offered, Massenet's Werther, with its suave music and delicate charm, calls for a more intimate atmosphere, but it had to be given, due to the uncertainty as to the dates of the arrival of other singers by plane.

Albert Wolff's reading, of truly French style, enhanced the lyric beauties of the score and had the necessary vigor and warmth. Raoul Jobin reappeared in the protagonist role, which he performed here two years ago. His impressive dramatic delineation was eloquently sung and acted. Marcelle Denya gave a remarkably distinguished impersonation of Charlotte, enunciated with emotion and finesse. Martial Singher and Clara Oyuela were the other principals, closely identified with their parts.

Novotna in Argentine Bow

A few days later, Jarmila Novotna made her triumphal Argentine debut in Traviata. The work was sung before a full house, with Leonard Warren and Bruno Landi as other principals, under the baton of Hector Panizza, who gave an unusually brilliant version of the score.

From the moment she appeared on the stage, the graceful newcomer completely conquered her auditors with her classical loveliness and poise and the refined beauty of her vocal art. Her restrained delivery of the duets of the second act, and the touching interpretation she gave to the final scene were unforgettable achievements. Leonard Warren, who has become an Argentine favorite, scored a big success as the elder Germont. His magnificent vocal resources and fine interpretative powers thrilled the audience, which rewarded him with an endless ovation after Di Provenza. Landi presented his familiar impersonation of Alfredo. The ballet scene of the third act auspiciously introduced Vania Psota as choreographer.

Dr. Otto Erhardt was in charge of the stage management of the Massenet and Verdi works, presented with the familiar and admired decors by Basaldúa.

Ballet Scores

The recent ballet series scored a big success. The leading directors and dancers of de Basil's Ballet Russe joined the Colon Ballet Corps. The seasonal opening performances featured a beautiful interpretation of Tchaikovsky's Swan Lake, with Nana Gollner and Paul Petrof as admirable stars and selected figures of the new ensemble. Debussy's Boite à Joux-Joux, with choreography by Ian Cieplinsky, presented several of the younger Argentine dancers. The program closed with a dashing version of Beau Danube, with Olga Morosova, Anna Volkova and Petrof.

Further performances included Carnaval, Scheherazada, Concerto de Mozart, Spectre de la Rose, Three Cornered Hat, Sylphides, Cimarosiana, Francesca da Rimini, and a magnificent interpretation of the Berlioz Fantastic Symphony.

Concert Series

The series of concerts by the Colon Orchestra concluded with brilliant variety. Fritz Busch led a masterful read-

(*Please turn to page* 18)

A TEATRO COLON AUDIENCE

ARRAU, CHILE'S "TONAL ATTACHÉ", FINDS NORTH AMERICA HOSPITABLE

As cultural envoy of the Chilean Government, Claudio Arrau, the pianist who has just concluded the feat of playing 78 times in the United States this season, seems also to have won his way to the heart of American concertgoers.

When he was asked whether he had any difficulty in crossing frontiers in these days of war and blockades, the artist smiled and said that he really was fortunate in enjoying a diplomat's privileges.

"My government has been wonderful to me," the pianist said. "When I was a young and struggling artist it granted me a ten-year-long scholarship for study in Europe. I think this must be a record of some sort. . . ."

Arrau's great and growing popularity with North American audiences dates from his return two seasons ago. But he had played here as a very young man twenty years ago. That was in 1923-4, when he was a soloist with the Boston and Chicago Symphonies and gave recitals.

At the conclusion of that tour he returned to Europe, and for some years divided his tours between the Continent and Latin America. Then in 1927 he won wide attention when he captured first prize for pianists at the International Music Exposition in Geneva from about 200 rivals of every nationality.

Tours, naturally, followed througout Europe. He played under such various conductors as Mengelberg, Klemperer, Kleiber, Furtwängler, Bloch, Gaubert, Ansermet, Gui, Arbos, Beecham, Fried, Dobrowen and Horenstein, in classical, Romantic and modern music— in fact, he created quite a few contemporary scores.

Pioneering in the Moderns

One of the first to play certain works of Schönberg and Bartok, Arrau was privileged to introduce Stravinsky's Concerto widely as the first who played it after the composer himself. He now finds in his American tours that many of the composers he knew in Europe are working here—among them Nicholas Nabokoff, whose Sonata he premiered, and Nikolai Lopatnikoff, recent winner of the Cleveland Orchestra's $1,000 prize, for whose Sonatina he also was "godfather."

"I am—and have always been—greatly interested in modern music," says the debonair, smiling artist. "You will be interested to know that Domingo Santa Cruz, who is considered the leading composer of Chile, has written a new Concerto for Piano and Orchestra especially for my use. It is in the form of a passacaglia with thirty variations, and I hope to play it in this country next season."

Early in July Mr. Arrau was to leave for California, where he would prepare the entire Beethoven series of piano and violin sonatas, which he and Joseph Szigeti will play for the New Friends of Music on three Sunday programs in New York next season. On July 27 he will be a soloist at the Hollywood Bowl, and on Aug. 6 and 7 he appears with the Mexican Philharmonic Orchestra, under Carlos Chavez, giving the premiere in that country of the latter's Piano Concerto. His summer engagements include five recitals in Mexico, on Aug. 16, 21, 24, 25 and 30, as well as an appearance with the San Salvador Symphony, and recitals in that country and in Guatemala. He returns to New York to be soloist with the New York Philharmonic-Symphony in one of its broadcast concerts on Sept. 5.

Re. South America

South and Central America's response to the pianist has been fairly cataclysmic. He relates, with becoming modesty, that his tour last summer there included 53 appearances. He visited Puerto Rico, Venezuela, Chile, the Argentine, Uruguay, Peru, Costa Rica, Guatemala, San Salvador and Mexico.

Photo by James Abresch

CLAUDIO ARRAU

"The taste of the people for music has grown very rapidly. Whereas the musical audience, even in large cities, used to number several hundreds, it now mounts into many thousands. Because there are fewer large cities, the artist concentrates more time in various capitals, playing ten or a dozen concerts each with a different program. The demands made on his interpretative powers are great. The public, though more reserved than North Americans at first, has a tendency to violent partisanship, so that actual battles arise between the champions of this artist or the other."

Playing in North America, and especially the U.S., Arrau finds a delightful experience. "Audiences here are so open, so eager and expectant," he says. "They have little of the 'show-me' attitude, and it is easy to establish a *rapport* with them at once."

About Interpretation

An artist who has played nine times with major symphony orchestras in the United States this season—3 times with the Minneapolis, and with the New York Philharmonic, Philadelphia, Chicago, St. Louis, Cincinnati and Kansas City—should be in possession of a magic formula about interpretation which he could impart to other pianists. Arrau, however, is inclined to think it all comes down to a matter of sincerity.

"First of all, an artist should try to reproduce in the very best way what the composer has written. In this way he will, incidentally, show his own gifts at their maximum. No effort to put oneself before the composer will be nearly so effective."

R. M. K.

Mexico Opens Festival

MEXICO, D. F.—The summer festival of the Symphony Orchestra of Mexico, conducted by Carlos Chavez, opened on June 4 and will extend over fourteen weeks, ending in October with a festival of modern music. Eugene Goossens and Sir Thomas Beecham will be guest conductors in the weeks of July 11 and 18.

CHICAGO

By RENÉ DEVRIES

CHICAGO. — The Ravinia Festival opened its second wartime season on June 29 with Désiré Defauw making his Ravinia debut at the head of the Chicago Symphony. The noted Belgian conductor obtained effects of light and shade that illuminated the pages of Mendelssohn's Fourth; Ravel's orchestral fragments from Daphnis et Chloe; Debussy's Prelude to Afternoon of the Faun and Strauss' Till Eulenspiegel. We were treated to as fine a reading of the Franck Symphony as we have ever heard in these surroundings. Throughout his four concerts Dr. Defauw justified his engagements as regular conductor of an orchestra that already responds to his most minute wish.

Grant Park Concerts Opened

For the ninth consecutive season, concerts at Grant Park under the auspices of the Chicago Park District, R. J. Dunham, president, and Chicago Federation of Musicians are being given daily, except on Monday and Thursday nights, until Aug. 28. The first concert was played by the Chicago Civic Opera Orchestra on July 6, and concerts followed by such other orchestras and bands as the Woman's Symphony, Nicolai Malko, conductor; Walter Steindel Orchestra; Cavallo's Symphonic Band; Chicago Philharmonic Orchestra, Richard Czerwonky conducting; Thaviu's Band; Herman Felber Orchestra; and others under Rudolph Ganz and Jerzy Bojanowski.

American Conservatory Has Graduation

Though the American Conservatory conferred only a few degrees at its commencement exercises in Orchestra Hall, the high standard of the institution was maintained by the students heard at the commencement concert. The participants, chosen in open competition, were: Victor Mattfeld, organist; Edith Borroff, who played the first movement of the Beethoven Piano Concerto No. 3, the same vehicle that served her mother well upon graduation at the same institution some twenty years past; Viola Lindemann Repp and Renee Brevune, sopranos; Ann Hawryliw and Dorothy Cline, violinists; Eleanor Bartsch and Lucille Hunt, pianists. Allen Spencer, dean of the faculty, delivered the address.

Chicago Musical College Commencement

The 76th annual commencement of the Chicago Musical College indicated that this old institution has taken a new lease on life under the dynamic guidance of its president, Rudolph Ganz. Dr Ganz conferred the honorary degree of Doctor of Music upon Max Van Leuwen Swarthout, director of the University of Southern California School of Music, and upon Burnet Corwin Tuthill, dean of music at Southwestern College in Memphis. We heard a fine concert under direction of Leon Sametini, who gave paternal assistance to soloists Charlotte Kaiser, piano student from the class of Mollie Margolies; Robert MacDowell and Rudolph Myamoto, students of Rudolph Ganz. Virginia Parker, an outstanding young soprano, well upheld the standard of her teacher, Nelli Gardini, in the aria Pace, pace, mio Dio; likewise Dorothy Staiger made Mme. Gardini proud by a fine account of Elsa's Dream. Shirley Marcus and Claire Wellman, students of Mr. Sametini divided honors in the violin department. Dr. Ganz awarded the degrees and delivered the address.

Chicago Conservatory at Curtis Hall

The Chicago Conservatory, the city's oldest school of music, enjoys so large a patronage that the presentation of its commencement concerts within the restrained confines of Curtis Hall found many listening to the soloists from the vestibule. Dr. Edgar Nelson conferred the degrees and made the address.

Cosmopolitan School Invades Woman's Club

Manager Edwin L. Stephen of the Cosmopolitan School is evidently a man of action, as his latest exploit proves. Kimball Hall, the scene of many commencement concerts by his school in seasons past, had been reserved again this year, but due to a short circuit the lighting apparatus failed and at the eleventh hour Mr. Stephen was compelled to find a new locale for the exercises. The Woman's Club theatre served the purpose and the concert was held on the scheduled evening.

Czerwonky Directs DePaul Symphony

The final concert of the academic season by the DePaul University Symphony Orchestra found a capacity audience assembled in Thorne Hall, and Richard Czerwonky occupying the podium. The conductor of the Chicago Philharmonic and Kenosha Symphony orchestras has developed his collegiate ensemble into a body of professional players. The orchestra surpassed its previous efforts in the performance of the Beethoven overture to Egmont, Czerwonky's own Valsette, and Glinka's Kamarinskaja. The soloists, all of whom are students in the school of music, included Lilian Rahn, violinist; Esther Glazer, violist; Julie Vander Meer, and Beverly Magged, pianists, Emelie Severson, contralto, Eleanor Chester, soprano, and Mary Lindauer, organist.

Sherwood School Convocation Concert

The forty-eigth annual concert and commencement of Sherwood Music School was held in Orchestra Hall before a large gathering which showered plaudits on orchestra and soloists, of whom Arleen Reuse, a dramatic soprano from the class of Else Harthan Arendt, won especial success.

Adeline Zach in Recital

Alexander Nakutin, teacher of many operatic and concert singers, has good reason to feel elated over the success scored by Adelaide Zach in her recent recital at Kimball Hall. The young and comely mezzo-soprano has made notable strides in her art since heard last spring. Her voice, large and luscious, is used with more discretion now and is guided with marked ability in expressing human emotions tellingly. Miss Zach enunciates the texts clearly in several languages, making her delivery illuminating and interesting. The recital-giver had in Robert MacDonald a helpful co-adjuster at the piano.

Howard R. Will Presents "Starlet"

Manager Howard R. Will has discovered a starlet in Evelyn Walden, 13-year-old coloratura soprano. In her recital at Curtis Hall, Miss Walden stirred her listeners by the velocity and accuracy of her pyrotechnics, the beauty of her light but well projected voice and the charm of a lovely personality. The

(Please turn to opposite page)

Graphic Photo Service

STUDIO OF ROSA RAISA AND GIACOMO RIMINI

House of Music Blooms Atop Skyscraper

CHICAGO.—A year ago when the Congress Hotel was taken over by the Government, the Riminis, long residents at the hotel, moved their studios to an eleven-room "office" atop 920 North Michigan Avenue, on the so-called "Gold Coast." The locale, ideal for business, had to be refurbished completely, and Giacomo Rimini became both architect and interior decorator. With experts he renovated the place and succeeded in creating the cosmopolitan atmosphere to which he and his wife, Rosa Raisa, had been accustomed. The main studio, 30 by 50 feet, has accommodated 250 persons when used for intime performances of opera and student recitals. With beautiful trappings, antique furniture and modern equipment, the "workshop" embodies luxury and comfort to a degree. An impressive vestibule leads to other studios equally well appointed.

The vista is no less beautiful, with majestic Lake Michigan to the East, Lincoln Park to the north and famous Michigan Boulevard at the front door. In such surroundings the students find themselves at home, since the Riminis are known as genial hosts and friends of their pupils. From nine in the morning until seven at night, Raisa and Rimini teach privately or in class and are assisted by three proficient accompanists, Miriam Allen, Xenia Weicher and Wanda Conti.

Mme. Raisa has brought many of her women students to enviable positions in the concert, recital and opera fields, and among the men singers under the tutelage of Mr. Rimini, those not in the armed forces are reported to be constantly in demand. R. D.

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CHICAGO

(Continued from preceding page)

young singer is from the class of Mme. Herman Devries.

Ganz and Baggiore at Blackstone

Rudolph Ganz played a light and greatly enjoyable program for a select coterie at the Blackstone Crystal Ballroom at a concert sponsored by the Chicago Woman's Club for benefit of the Nursing Service. The program was enlivened also by the singing of Attilio Baggiore, tenor. The much-in-demand Robert MacDonald was a fine accompanist for the singer.

Silvio Insana and Company at Kimball Hall

A recent operatic and ballet concert at Kimball Hall turned out to be a personal triumph for General Director Silvio Insana. Under his able direction solos, duets, trios from Aida, Traviata, Boris, Manon, Rigoletto, Bartered Bride, Pagliacci and Carmen, were sung capably by seasoned singers. With the assistance of a large chorus, the entire company gave a stirring account of Rossini's Inflammatus. The artistic success of the enterprise brought laurels also to Joseph Tessmar, stage manager, and Edna McRae, dance director.

Curtis Piano Course Program

The Curtis Piano Course has a legion of admirers here, and they took occasion to demonstrate their loyalty to dynamic and progressive Dr. Helen Curtis by attending *en masse* the ensemble program presented in Kimball Hall by some of her outstanding disciples, teachers at the Chicago Musical College. One hundred and fifty students of Marguerite Karsch, Rose Newman, Charlotte Randby, Eva J. Shapiro, Madelon Skonberg, Dorothy Spaulding, Myra Stein and Stella Thoman, did themselves proud in the program no less remarkable in content than the manner in which it was performed by youngsters ranging from five to fifteen. Dr. Rudolph Ganz presented certificates to graduates and congratulated Miss Curtis publicly for her remarkable work and the striking exhibition of fine ensemble playing.

Chicago Piano Symphony for Moline Festival

CHICAGO.—The Chicago Piano Symphony Orchestra, the only all-girl piano orchestra in the world, under the direction of its founder and conductor, Antoinette Rich, has been selected as the featured attraction in the Mississippi Valley Music Festival and will appear at Soule Stadium in East Moline, Ill., on Aug. 1. The piano Symphony is composed of 19 girls playing 12 pianos and was acclaimed by more than 5,000 attending the series of three concerts this season at Orchestra Hall here. R. D.

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Dormagen Conservatory of Music Has 15th Commencement

HAMMOND, IND.—The Dormagen Conservatory of Music and Dramatic Arts gave its fifteenth annual Commencement Concert last month in Hammond Woman's Club. In the first part of the program, Patricia Audrey Tuley, performed the Mozart D Minor piano concerto; Joyce Luellen played Sarasate's Zigeunerweisen with Ruth Drake Zander at the piano, and Ruth Vanderhere sang Ah, fors' é lui, from Verdi's Traviata. An all-Bach program made up the entire second part. Kathryn Boglarsky presented a Sarabande; Carolyn Niemann and Joyce Luellen the concerto for two violins, Mona Mae Ruwaldt offered the Italian Concerto with the assistance of Barbara Malmstone and Warren Rice at the second piano in an arrangement by Siloti. Patricia Krause, soprano, and Elfrieda Mueller, alto, had the solos in the Gounod-Saar Ave Maria. Ruth Vanderhere and Florence Toren, sopranos, and Helen Hankins, alto, were heard with the chorus of women in several selections. The address was delivered by Louis Zander, dean of the faculty, and head of the violin department. President Amy Dormagen conferred senior certificates. R. D.

Edward Meltzer on Tour

Edward Meltzer, American conductor, lecturer, and author, will lecture and demonstrate new compositions for high school and college orchestras during the summer sessions at Carnegie Institute, Pittsburgh; Juilliard School of Music, New York; Boston University; University of New Hampshire, Dover; Ohio State University at Columbus; Wittenberg College, Springfield, Ohio; Cincinnati College of Music and the University of Michigan, Ann Arbor. Mr. Meltzer is also engaged to conduct orchestral concerts in several Eastern cities during this tour. His coming winter season will include engagements as conductor of concerts and opera, as well as lectures on symphonic music, opera and the place of music in community life.

NICOLA BERARDINELLI

Berardinelli's Rigoletto Applauded with Denver Opera

DENVER, COLO.—Last spring Msgr. Joseph J. Bosetti, director and conductor of the Denver Grand Opera Company, engaged Francesco Valentino, formerly of Denver and now leading baritone of the Metropolitan, and Nicola Berardinelli, baritone of the Chicago City Opera Company, to alternate in a series of four presentations of Verdi's Rigoletto in the Denver City Auditorium. First nighters who filled every available seat in the vast auditorium heard Berardinelli in the name part, and he appeared again on the following evening, winning marked approval for his musical and acting ability in a vivid interpretation of the role. N. S.

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Here are a few examples of opportunities realized by College of Music students:

(1) Nan Merriman of Los Angeles sang in the 1942 Cincinnati Summer Opera, won the first Sidney Pritz Scholarship offered by the College of Music; studied special courses and repertoire with Mme. Lotte Leonard during the year 1942-1943; entered the National Federation of Music Clubs' Young Artists auditions and emerged the *winner;* Miss Merriman is now in New York under contract with N.B.C.

(2) Paula Lenchner of New York City was again awarded a Sidney Pritz Scholarship (1943-1944) which entitles her to a year at the College, Voice with Mme. Lotte Leonard.

(3) The $1,000.00 WLW Scholarship (complete year, 1943-1944) has been awarded by the College to Miss Dorothy Short of Seattle, Washington.

(4) Peter Paul Loyanich, brilliant seventeen-year-old pianist who has been studying with M. Leon Conus for the past five years, will give a Town Hall Recital under the auspices of the College of Music Monday evening, January 31, 1944.

(5) Six College of Music artist-students appeared as soloists with the Cincinnati Symphony Orchestra under the direction of Eugene Goossens during the 1942-1943 season (Young Peoples, College Series, and Pop Concerts).

(6) William Byrd, high school student and pupil of Fenton C. Pugh, was awarded the 1943 Orpheus Club prize as the outstanding male singer in Cincinnati high schools.

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Robert Cavally.....*Flute*
M. Leon Conus.....*Piano*
Marcel J. Dandois.....*Oboe*
Marianna Conus de Bayser.....*Ballet*
Ann Meale DiGirolamo.....*Piano*
*Wayne Fisher.....*Organ*
Hazel McHenry Franklin.....*Piano*
Emilia Gorno.....*Italian Language*
Giacinto Gorno.....*Voice*
Emil Heermann.....*Violin*
Walter Heermann
Violoncello, Conducting
Howard W. Hess....*Piano, Theory, History*
*Erik Kahlson.....*Viola*
Arthur Knecht.....*Violoncello*
Lotte Leonard.....*Voice*
*Ludwig Lefebre.....*Dance, Ballet*
*Herschel Linstaedt.....*Piano*
Alice Marting.....*Dance*
Carlo Mastropaolo.....*Violin*
Anita Marcus.....*Ensemble*
Assistant to Mr. Walter Heermann
Lino Mattioli.....*Voice*
John Meretta.....*Piano*
Uberto T. Neely.....*Radio Department*
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TWENTY YEARS OF AMERICAN COMPOSERS

By FRIEDE F. ROTHE

PART V.

FREDERICK JACOBI is a composer who possesses many individual traits, but not always as yet a compelling individual style.

In the days of self-consciousness in the exploitation of purely American resources, Jacobi composed his String Quartet on Indian Themes (1924). The String Quartet (1933) represents an advance in the means of his expression as in the clarification of his musical ideals and concepts.

That the process had not yet been completed is shown by the otherwise three excellent works, the *Cello, Piano* and *Violin Concertos* (1932, 1935, 1937), whose lucid workmanship of an almost classic directness and warm lyrical feeling have still to cope with a certain indecision of the creative intention—between the romantic ideal and the contemporary expression.

Stylistic Integrity

Harrison Kerr is one of those few who, in the stampede from the earlier dissonance to the prevalent romantic return, arising directly from the intermediary neo-classicism, remained firm in his style. This frequently happens when the means of expression is a personal one and not a pose. In Kerr the twelve-tone system is at one with his creative impulse. His splendid Piece for Cello, (1937), Trio, for clarinet, cello and piano (1937), String Quartet, (1937) and Dance Sonata for piano which has also been orchestrated (1938) are evidence of this as well as of a melodic warmth and masterful technique.

Celt on Morningside

Douglas Moore is both a facile and a sincere composer. Moore, who was born on Long Island and studied with Parker, Bloch and D'Indy, won the Guggenheim Fellowship, the Pultizer Scholarship and an Eastman School Publication Award, is Professor of Music at Columbia University and notably active in behalf of the American composer. He specializes in native themes.

The Ballad of William Sycamore, for baritone, flute, trombone and piano (1926), is a light and witty composition in the American folk-style manner, with a life of its own that is akin to Ives. In A Symphony of Autumn (1930), the more personal and romantic Moore is evident.

Among other salient works of his are the Pageant of P. T. Barnum, and Moby Dick, for orchestra, and an opera based on Benét's The Devil and Daniel Webster.

Back Bay Craftsman

In Walter Piston, America has an unmistakably important composer. His style is such an excellent example of how contemporary means have been welded into an individual expression that in its consideration the fact that he may have been influenced by the twelve-tone system, attracted to dissonant counterpoint, impressionism or romanticism, hardly figures in the face of the reality. This is also what must be meant by an "American" music, for work that has the strength and character of Piston's makes a composer's cultural and emotional utterance significant both of and to his people.

From the early Three Pieces for Flute, Clarinet and Bassoon (1926), where dissonant and rhythmic factors predominate, to the Violin Sonata (1940), where dissonance is no more than part of the means in the realization of thought and emotion, Piston has produced a long list of distinguished works. Not all are of equal value, however.

The formally perfect and witty Concertino for piano and small orchestra (1937) is not as important as the more significant and personal Symphony (1937), but the elegance of design, the solidity of craftsmanship, the intensity of purpose and direction are characteristic of them all: of the two fine String Quartets (1933, 1935), where meaningful ideas contribute no less to the richness of the whole than the admirable contrapuntal workmanship, the Concerto for Orchestra (1933), the Prelude and Fugue for Orchestra (1934), Suite for Oboe and Piano, (1931), the ballet, The Incredible Flutist, (1938) the Carnival Song for 11 brass instruments and men's chorus (1938) and the Concerto for Violin and Orchestra (1939).

It is also interesting to point out that Piston seems to be almost the only American composer about whose significance and value his contemporaries do not disagree.

Contradictory Harris

Coming to Roy Harris, who has been called "the white hope of American music," one is confronted by a rich musical personality of unquestionable creativeness—unfortunately somewhat dispersed by contradictory aspects. In fact, if Harris, the conscious composer, did not conflict so with Harris, the unconscious creator, and if the creator were all of a piece, he would be a great American composer, perhaps *the* great one.

The Third Symphony (1939), adjudged by many to be the greatest symphony yet to be written in the United States, does not actually, I believe, merit such an estimation. Continuous, in one long movement, it is made up of five sections which are not only connected by the unity of thought and mood, but by the greater unity of a seemingly inevitable dispensation of material.

One might well expect that so much should make for a great work. It does not quite, unfortunately, I believe, for several reasons: the considerable structure, moving with intensity and even with grandeur, is dissipated on its way through an occasional lack of forceful meaning or profundity. The personal lyrical expression vents itself in a Sibelius atmosphere; the strength of the mounting conclusion is broken by a pedal for tympani which more than ever recalls that composer.

A composer who has produced such fine works as the Concerto for piano, clarinet and string quartet (1927), and Piano Sonata (1928), the Sextet for Strings (1933), the Symphony for Voices (1935), the Piano Quintet (1937) and others, but who for some reason is kept from bringing many to a complete or purposeful fulfillment, must continue to look within himself, to reach the depths of his own sincerity.

(To be continued)

Miss Rothe, in the fifth installment of her study of some American composers active in the last two decades, considers five out of a group of fifteen men all born in the 'nineties, although their styles and idioms are widely diverse. The writer's estimates reflect her own point of view, rather than necessarily that of this publication.

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50 Win Superior Ratings in N. Y. Piano Auditions

Fifty of the more than 500 entrants in the 15th annual Piano Playing Auditions, in the New York district won superior ratings, it is announced by Irl Allison, founder-president of the National Guild of Piano Teachers, sponsors. Those receiving these certificates were:

Rosalyn Weinstein, Michael Cohen, Marjorie Abrams, Elise Sager, LeVonne Thomander, Madge Allen, Alan Thommander, Stebbin Tooker, Bernice Ashepa, Marvin Mackoff, William Cerny, Gertrude Schmitz, Ralph Pritchard, Mary L. Polisi, Anne Sheridan, Marian Kay Tucker, Virginia Gildersleeve Shuey, Adele Goldberg, Nancy Jane Willey, Lois Elaine Kaplan, Albert Grant, June David, Jane Edmunds, Stewart Taylor, Kenneth Nicholson, Selma Greenberg, Dorothy Mott-Carter, James Washington, Margaret Sproul, Ottilie Vintschger, Beatrice B. Morrison, Shirley Silveus, Kenneth Seipp, Katherine Cooke, Audrey Gellen, Barbara Ann Meyer, Gertrude Werble, Lorraine Polhemus, Joyce Barnes, Constance Marants, Roma Kantor, Constance Kruger, Marjorie Anne Dana, Henry Alberts, Arthur Diamond, Clara Brooks, Janice Miner, Joanne Ross, Irving King, Florence Sadoff, Roy Schenberg, Sandra Chusid, Vincent Festa, Philippa Schuyler, Phyllis Solomon, Tobe Weinshenker, Selma Farber, Robert Roven, Jule Freedman, Lillian Wolcott, Irene Ann Epp, Suzanne Friedberg, and Norma Schumacher.

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THE BRITT STRING TRIO, left to right, Viola Wasterlain, violinist; Conrad Held, violist, and Horace Britt, cellist, will appear next season under the management of Bernard R. LaBerge, Inc. Miss Wasterlain has been heard in recital and with orchestras from coast to coast. Mr. Britt, founder of the Britt String Ensemble and the Britt String Trio, has appeared in this country, Canada, Europe and Latin America as soloist and in chamber music. Mr. Held, also an accomplished pianist, was for 16 years a member of the South Mountain Quartet and has appeared in most of the Springfield Chamber Music Festivals.

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STADIUM FEATURES U. S. MUSIC

(Continued from page 3)

Alexander Smallens led the concerts of June 22 and 23, exhibiting his familiar knowledge and virtuosity with the baton, in Shostakovich's First Symphony, Copland's lively Rodeo Suite (drawn from the ballet), Mozart's A major Symphony (K.201), Brahms' First Symphony and other numbers, including Saint-Säens' B minor Violin Concerto with Joan Field as tasteful and nimble-fingered soloist.

Ballet Theatre Outdoors

Ballet held sway at the Stadium four evenings on June 24, 25, 26 and 27. The company was that of the Ballet Theatre. The space and equipment of the new stage showed themselves admirably adapted to the needs of a large dancing ensemble. The seances offered the familiar repertoire which the organization had presented and made so popular at its recent sojourn in the Metropolitan Opera House. (Les Sylphides, Bluebeard, Three Virgins and a Devil, Giselle, Petrouchka, etc.) Chief individual successes fell to Mmes. Markova, Hightower, Kaye, Chase, Karniloff, and Messrs. Dolin, Massine, Eglevsky. Antal Dorati and Moise Zlatin conducted all but the second of the four programs, which came under the baton of Robert Lawrence, music and dance critic of the *Herald-Tribune*, who entered the army a few days later. Lawrence had heretofore showed his ability as a leader of good orchestral control, musical taste, and rhythmic firmness. On the present occasion he renewed those impressions most engagingly and had cordial recognition from the audience.

Smallens returned conductorially on June 28, his chief number being Mozart's G minor Symphony, smoothly read and played; first performances at the Stadium were Saturday Night by Sanders, Gilbert's Riders to the Sea and a Ballet Suite by Handel-Beecham. On the same evening a world premiere took place, Stringham's Nocturne No. 2. It proved to be an atmospheric piece of writing expressing its title suggestively, gentle, restful music well scored. Sanders' work is gaily sparkling. Gilbert's is beginning to show age. Stravinsky's Firebird Suite wound up the program.

On June 29 Smallens led another enjoyable program including Beethoven's Eroica, music by Smetana and Weinberger and the Chopin F minor Piano Concerto, played by seventeen-year-old Veronica Mimoso, pupil of Francis Moore (Manhattan School of Music) and Harold Bauer. The youthful soloist displayed mature powers, voicing the authentic romance of the lovely old work, coloring it with ingratiating tonal hues and commanding a technic both facile and brilliant. She proved her popularity with two insistently demanded encores. The Smallens concert of June 30 had a French program, with Franck's Symphony, Ravel's La Valse, Berlioz' Béatrice et Bénédict Overture and Milhaud's Suite Provençale.

Robeson Draws Throngs

It was a big night on July 1, when the largest audience of the season up to date crowded the auditorium—20,000 being present to hear Paul Robeson, and the Collegiate Choir conducted by Robert Shaw. The regular leader was Smallens. Robeson's chief numbers were Lord God of Abraham (From Elijah) and the Ballad for Americans. A veratible flood of encores kept the baritone singing for nearly half an hour after the end of the listed program. The Choir performed admirably under Shaw's fastidious and feeling direction. The evening had a strongly American tang, what with the Ballad already mentioned, William Schuman's Holiday Song, Paul Creston's Here Is Thy Footstool, Samuel Barber's Let Down the Bars, Negro Spirituals and other native airs.

Smallens was in charge again July 2, with Mozart's Jupiter Symphony and Brahms' Fourth dominating the bill.

Morton Gould Leads Holiday Lists

Morton Gould took charge on July 3 and 4 and showed complete capacity to handle a symphony orchestra of the size and quality of the Philharmonic. His incisive, understanding and quietly informal manner did much for the music of the concert at which his own American Symphoniette No. 2 was the oustanding work. Roy Harris' dignified Ode To Truth and William Schuman's humorous Newsreel Suite were supplemented with several airs of popular American composers. Gould was at the helm effectively too for Miaskovsky's Symphony No. 16 (first American performance) Fernandez' Batuque No. 1, Delius' Song of Summer, Shostakovich's United Nations Song, and the conductor's own Folk Suite and some arrangements of foreign patriotic numbers.

Smallens resumed on July 5 with Tschaikowsky's Pathétique, the same composer's Polonaise from Eugene Onegin and three Moussorgsky examples. On July 6 there was a Gershwin celebration, of which the chief enjoyment was Jesus Maria Sanroma's playing of the Rhapsodie in Blue and Concerto in F, both done with scintillant pianism and infectious spirit. An enormous audience applauded everything to the echo.

Opera is due at the Stadium July 15 and 16, with Carmen and Traviata. The former will have Gladys Swarthout, Armand Tokatyan, Alexander Sved, Nadine Connor, and others; the Verdi work features Bidu Sayao, Jan Peerce, Alexander Sved. Smallens conducts both works.

Other Concerts

The Grieg centenary was marked on June 15 by a special program under the auspices of the American Common at the headquarters of the Common Council for American Unity, 40 East Fortieth Street, Henry Cowell, American composer, spoke and the concert was given by Kerstin Thorborg, contralto of the Metropolitan; Nathalie Boshko, violinist; and Richard Tetley-Kardos, pianist. On June 17 Max Rosen, violinist, was heard in a Grieg musicale.

Anne D'Avy, contralto, sang an aria from Saint-Säens' Samson and songs of Schubert, Debussy, Fauré, Vaughan Williams, Quilter and Hageman in a Steinway Hall studio on June 13, disclosing musicianship and interpretative ability. Milford Snell was accompanist.

Irma Swift presented her Singers and individual students in a recital at Steinway Hall on June 24. Rollo Hudson was at the piano.

Windingstad Conducts for Royalty

A gala Grieg Centennial concert was given by 80 members of the New York Philharmonic-Symphony, under Ole Windingstad, in Carnegie Hall on June 15. Karin Branzell, contralto of the Metropolitan, and Storm Bull, pianist, First Musician, U.S.N., a great-nephew of Grieg, were soloists. The sponsor and guest of honor was Crown Princess Martha of Norway. The program included an address by Wilhelm Morgenstierne, Norwegian Ambassador to this country. Mr. Bull played the Piano Concerto with fire and brilliant technique. Mme. Branzell sang Grieg songs with orchestra in Norwegian (The Last Spring, A Swan, and A Dream) with beautiful voice and excellent style. Mr. Windingstad, the conductor of the New Orleans Symphony, gave authoritative and deeply-felt readings of the suite, In Holberg's Time, four excerpts from the Peer Gynt music, and the overture, In Autumn, besides providing a masterly accompaniment for the concerto. There was an extremely enthusiastic reception.

GOOD CITIZENSHIP TRAINING AIDED BY GANZ CONCERTS

DR. RUDOLPH GANZ

Rudolph Ganz, pianist, conductor and president of the Chicago Music College, has found the 1942-3 season one of variety and activity. In addition, he is now correcting the proofs of his piano concerto in E flat, shortly to be published by Carl Fischer, Inc.

As a conductor, Dr. Ganz not only served as protagonist for American composers, but this season arranged his programs in accordance with the Government's "good neighbor" policy, Latin-American musicians having a prominent place. While in San Francisco, he devoted one of his four concerts to Russia and another to the United Nations.

In his six concerts for Young People with the New York Philharmonic-Symphony Society, Dr. Ganz divided his schedule so that the programs concerned music of the United Nations, U. S. composers, Latin-American and Christmas numbers, works illustrating the choirs of the orchestra, and a final request program which included Paul Leyssac in Prokofieff's Peter and the Wolf. This list, Dr. Ganz reports, "topped others in general popularity."

With the San Francisco Symphony, Dr. Ganz offered the young people programs on the evolution of the orchestra, Our Own America, Our Great Ally Russia, and the United Nations. He reports that the entire San Francisco series was sold by subscription. In Carnegie Hall, New York, near-capacity resulted at all concerts.

Guest Appearances

Dr. Ganz's schedule also provided appearances with the St. Louis Orchestra in that city and Chicago; and with orchestras in Memphis, Oakland, Modesto, Grand Rapids, Muskegon, and Reading and in recitals in Baltimore, Chicago, Shreveport, Monroe, Jackson, Bronxville (N. Y.), Pine Bluff and Monmouth. As a lecturer on modern music, Dr. Ganz appeared before many clubs.

A personal contribution to the war effort included recitals for uniformed men at Barksdale Field, La., Moffat Field, Calif., and with the Navy Band, Lehman Engel conducting, at the Great Lakes Training Station, Ill. After the last-named concert, Dr. Ganz was the guest of Admiral Downes.

He also was asked to record an address in French, which was broadcast by short wave throughout the world.

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PIANIST
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Viola Wasterlain—Edwin Ideler—Conrad Held
—Gerald Kunz—Horace Britt
STRING TRIO
Viola Wasterlain—Conrad Held
Horace Britt

Reception at Stadium Opening

Mr. and Mrs. Sam Lewisohn gave a reception at the Cosmopolitan Club after the opening concert at the Stadium on June 18. Among their guests were Mr. and Mrs. Fritz Reiner, Mr and Mrs. Artur Rubinstein, Bronislaw Hubermann, Sol Hurok, Dorle Jarmel, Mr. and Mrs. Leopold Godowsky, Jr., Mrs. Charles S. Guggenheim, Mrs. Gershwin, Leonard Liebling, Grena Bennett, Aaron Baron, J. Bertram Fox, Fannie Hurst, H. V. Kaltenborn, Bruno Zirato, Ira Hirschmann, Mr. and Mrs. Albert Lasker, and Morton Gould.

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Publication of an article or statement in the columns of this publication does not necessarily imply that the Editors indorse or agree with opinions or statements made by the writer. As an open forum for the musical field, the Musical Courier naturally presents all viewpoints. Discussion is always welcomed—within the new limitations of space imposed by war conditions.

NEW YORK JULY, 1943 No. 3074

Metropolitan Opera Finances

An interesting and instructive pamphlet is the one issued recently by the Metropolitan Opera Association, Inc., showing the income and outlays of the institution, as revealed in detailed statements by Cornelius N. Bliss, Chairman of the Board of Directors, and Edward Johnson, General Manager.

From the purchase of the Opera House (sold to the Association by the Metropolitan Opera and Real Estate Company) a net credit to principal of $118,211.59 was realized for the seasons 1941-42 and 1942-43. A bookkeeping profit is therefore apparent, but there are still outstanding and unpaid second mortgage bonds against the property, in the amount of $130,500. A substantial sum (not published in the pamphlet) came to the Association through a bequest of the late Kathryn Long, with instructions to apply it to scholarships and competitions in various arts connected with opera. The Metropolitan Opera Guild collected $15,185.58 for the Association during the past season. Through the efforts of Governor Dewey, legislation was passed in Albany by means of which the Association is freed from paying taxes to the City of New York, which had amounted to about $100,000 annually. The total net current assets of $183,396.16 as of May 31, 1943, remain after an operating deficit of $202,607.85, as against $214,374.39 in 1941-42. The net current assets represent the bare minimum which the Association needs to prepare for the opening performances of 1943-44.

Receipts from performances in and outside of New York were $1,502,708.81. Broadcasting brought in $136,000. Rentals, concessions, privileges, etc., swelled the total to $1,804,746.40. Singing artists and conductors collected $478,963.19; orchestra, $309,394.80; chorus, $179,867.27; ballet, $59,124.65. Total, $1,027,349.91. Other items were $13,125 for publicity and $35,926.25 for advertising; executive and clerical salaries, $112,866.51; music and music royalties, $14,044.77; stage departments, including new scenery and costumes, $311,831.05.

The report of Edward Johnson reviews the artistic achievements of the Metropolitan Opera, points out the progress made, and best of all, breathes a spirit of heartening optimism for the future. His closing words are eminently worth quotation:

"The support of Metropolitan opera performances now comes from a wide range of people. With the institution established on a broader base, the several aims described above have one purpose: to make of the Metropolitan the People's Opera. This is no mere figment of democratic idealism. It is good business policy. With the united support which citizens in all walks of life will give to what they justly regard as one of our greatest artistic and civic organizations the future of the Association as a public institution is assured. The love of opera lies deep in the American people. They believe that operatic art as transplanted from Europe is already deeply rooted in American soil. They look to the Metropolitan to make it grow and flourish."

•

The fact that no great art institution is self-supporting does not affect Mr. Johnson's beliefs and hopes. The time will come—in fact, it is almost here now—when the New York City treasury shall contribute money for the annual deficits of the Metropoltan, and attach no political strings to its management or operation. The amount required is trivial in view of the many millions appropriated for all sorts of purposes, some of them not always so conducive to the public uplift. A subsidy to the Metropolitan should properly come under the head of expenditure for Education. New propitious moves toward general musical subvention have been made by the city, in its contribution of $23,000 toward defraying the expense of the new stage at the Stadium, and the purchase of 15,000 Stadium tickets during the current season, to be donated to students of the four municipal colleges in Greater New York. What sort of taxpayers would object to such grants, and to a possible subsidy for the Metropolitan Opera?

• • •

The Critics' Award

H. A. Banfield, of Chicago, writes to the Editor of the Musical Courier:

I see that you New York music critics have given a "best of the season" award to the first Symphony of Paul Creston. Frankly, I don't think that any modern American composition is worthy of such distinction. I am sure that I am not alone among our music-lovers, in wondering just what is this newer American symphonic music about which so much is said and with so many fine words. What does it mean, what does it say, what does it add intrinsically to the list of masterpieces? Also, where lies its message of originality except when the composers borrow rhythms, colorings and orchestrations from Broadway jazz bands? I, for one, have been listening faithfully for twenty years or so to first performances of works by our younger American composers, here in Chicago and elsewhere, but cannot honestly say that I ever found in any of them the finely and perceptibly searched beauty and enduring worth of the older native school—MacDowell, Chadwick, Foote, Converse, Kelley, etc. No such sheer imaginative romance is in the newer stuff, no transforming visions, no long-breathed line of creative inspiration. Instead of that line there is an episodic jigsawing into little pieces, the whole whanged into rigid shape. For the most part, the melodies (if any) countenance no abstract beauty, no heart-reaching sentiment, no ingratiating softness, no tender fragrance. The total effect is dry, acrid, stark, unyieldingly bleak, dour, harsh.

If that is what the American composer truly and consistently feels, he is at least sincere, but he is not then a composer in the sense to which the leading masters have accustomed us. I know that in the opinion of our contemporaneous American composers, my views are rank heresy, but I know too, that they are what most music lovers think on the subject, and the critics also—secretly. Publicly they allow themselves to be bullied by the composers into timid, toadying acquiescence.

I felt that it was time for someone to speak out and tell the truth, let charity and false artistic patriotism fall where they may. The art of music is too important, too exalted, to be made the butt of moral cowardice and patronizing hypocrisy.

This well written letter hits out unjustly and with wide generalizations. It is not true that all the American symphonic music of the past twenty years belongs to the kind described by Mr. Banfield. Of course, it is not like the output of MacDowell and company, nor would any broad-minded person expect or wish it to be. The world has long ago realized that music is not a static art, but changes and finds new directions with the passing generations. Most of the survivors of the older generations cannot keep pace with those changes, but that is not the fault of the music itself.

•

There is no denying that American symphonic music underwent a barren creative period for a while in this century and was mere imitation of the various revolutionary styles of Europe. However, it has definitely broken away from such influences, and American composers are speaking with a voice of their own. Whether that voice is inspirational and likely to produce towering masterpieces, time alone will tell. The latest American works mostly show a decided sheering off from dourness and ugliness, and a return to frank melodic expression. There is more unashamed feeling, more optimism, more exultation. All the orchestration is competent, and some of it unquestionably masterful.

The five works from which the Music Critics' Circle made their selection were by William Schuman, Morton Gould, Roy Harris, Aaron Copland and Paul Creston. All of them ranked far above the average, and are eminently worth many further performances. Each one had favorable votes, but the majority went to the Creston score. Several of the critics thought that none of the compositions merited an award, but it was pointed out by the chairman that the Circle was not committed to finding a score equal to a Beethoven, Mozart, Brahms or Tschaikowsky Symphony, but simply to choosing the best one of the season's American productions. On that basis all the critics, except one who did not vote, made their selection.

Mr. Banfield does not say whether he has heard the Creston Symphony. If not, he should do so. It is a fine, sincere, and skillfully made piece of music.

Musical Memories

From the Musical Courier's Files

LILLIAN NORDICA EMBARKS

for a journey. The American diva was given "Bon Voyage" by her manager, the late Loudon Charlton, of New York. The picture was taken on April 17, 1902, and is from the collection of Howard Potter. There is tragic irony in the fact that the famous soprano died while on another ocean voyage in 1914 and was buried in Batavia.

VARIATIONS

By Leonard Liebling

While he has long been familiar as a composer, little was known about the late Charles T. Griffes as a man, except to a few of his intimates. In fact, after he died in 1920 at the age of thirty-five, his life and personality became the subjects of confused published ana as well as gossip. The most widely believed of the stories was that his death came partly from disappointment over his lack of success, and directly from poverty resulting in starvation.

To clear up all the misbelief and to present a detailed picture of an unusual personality and artist, Edward M. Maisel has just published a book called Charles T. Griffes: The Life of an American Composer. (Alfred A. Knopf; $3.50). It is an exceptionally complete picture, done with almost the thoroughness and exactitude of a diary, for the volume is based on Griffes' own copious letters and the recollections of his closest friends. The author also shows sensitive understanding of Griffes' artistic methods and the nature of his compositions. It traces his progression from German influences (he studied in Berlin) through French Impressionism to a personal idiom distinctive and distinguished. He knew all schools and styles of music intimately, spoke several languages, read avidly, had useful knowledge of all the arts, and commanded the piano keyboard with proficiency.

Far from being neglected and discouraged in his last days, Griffes had commissions to write new works, pianists and singers and orchestras were performing him, and critics had come to estimate him as an original and potent voice in American music. His main difficulties, as Maisel points out, were those of all American composers of the period when the public (and some publishers) mostly doubted that any music which did not come from Europe could be important or even fairly good.

Far from being in danger of starvation, in his last years, Griffes was getting $1,700 annually as a teacher at a Tarrytown boys' school, and in 1919 earned a total of $2,087.29, as recorded in his carefully kept diary of income and outlays. He was a careful and economical manager, and had no extravagances.

The Maisel book is an altogether arresting story, and a shrewd and sympathetic appraisal, unflinchingly candid, even to the point of admitting and explaining Griffes' homo-sexualism.

* * *

However, while readers may accept the Maisel personal portrait of Griffes as a faithful one, some of them, including myself, doubtless will feel strong protest against what the author says of American music publishers and American musical journals, even though the publishers and the journals were more than kind to Griffes. Maisel states bluntly that the publishers dictated to composers what and how they should write, and that musical journalism based its favorable critical estimates on the advertising payments of the composers. The two indictments are, of course, entirely untrue. The house of G. Schirmer, for instance, was especially helpful to Griffes, and the files of the Musical Courier and Musical America are full of praise and encouragement for him.

It is difficult to conceive what prompted Maisel to pen his immoderate accusations. Regarding Griffes' actual connection with the house of Schirmer and its treatment of him, the truth may be found in two articles of the July, 1943, issue of The Musical Quarterly, the one a forthright statement by Carl Engel, and the other a sympathetic sketch of Griffes by Marion Bauer, his close friend, who completely refutes the charges against Schirmer by quotations from authentic letters and other documents.

* * *

The hundredth anniversary of Grieg's birth has just been celebrated, and quite properly many essays were published to commemorate the event. The writers pointed out that he used Scandinavian folktunish themes and rhythms, added piquant harmonies and made his music expressive of Norwegian fjords, mountains, rivers, waterfalls and tarns. Also that in the main he was a miniaturist and avoided the larger forms, writing no symphony or opera, only one Concerto, one Quartet, one Piano Sonata and four ensemble Sonatas. The general tone of the essays was that Grieg had something new to say in his time, said it appealingly and charmingly, but could not be considered a great composer.

All of which may be true, but the fact remains that for many decades he gave worldwide pleasure with his compositions, some of which still are among the most popular in the repertoire. His melodic fount was inexhaustible, he had delicacy and sensitivity of workmanship, he never resorted to padding his material for mere length, and he conceived original harmonies that would have done credit to a Chopin, Debussy or Stravinsky. That seems enough merit for any composer who was not great. And if there still remains doubt of his universal modern appeal, it need only be emphasized that he has been drawn upon abundantly by the pilferers who plagiarize from the masters to make a holiday for Broadway.

* * *

At the opening of the Stadium Concerts, Mayor La Guardia made an especially funny speech. Confessing that he did not exactly know how to dedicate a new stage, he suggested that perhaps he should use the Navy technique and break concertmaster Corigliano's fiddle over the head of conductor Reiner. "If there are transportation difficulties in reaching the Stadium," he went on, "don't blame me, blame Hitler. The Fifth Avenue Coach Company promises more buses for next week. We had better get more from them, because they get their franchise from me. I think these concerts serve a useful purpose. I know that when I'm tired after a long day of dealing with lousy politicians. I like to come here and spend a pleasant evening among respectable people. You help me. I know the concerts help you." The Mayor pleaded for generous public patronage of the series. "I don't want that swine Hitler and that little yellow dog Mussolini to say that the war has affected New York so that it no longer could have its music." It interested the audience also to learn from the speaker that the cost of the new stage was between $38,000 and $39,000, the city having contributed $23,000 and the remaining $16,000 having come from the insurance money collected after lightning destroyed the old stage last Summer.

* * *

It is good to see General Motors again sponsoring symphony concerts, and its fathering of the NBC Orchestra radio series finds enthusiastic reception from music lovers and the music industry. The General Motors concerts of some years ago have not been forgotten and their resumption with Toscanini, Stokowski, Dr. Frank Black and other conductors of note, holds out truly brilliant promise. . . . Is it true that General Electric is negotiating for the sponsorship of the Boston Symphony Orchestra? Thumb-holding is in order.

* * *

The new radio concert program, Music For An Hour (Sunday nights, MBS) with soloists, and Alfred Wallenstein as orchestral conductor, represents ideal musical entertainment for all classes of listeners, with serious and lighter material cleverly juxtaposed. Best of all, the commentations reach perfection—there are hardly any.

* * *

Apropos, H. I. Phillips, who joins with this department in detestation of singing advertisements on the air, says in The Sun of June 12 that he is getting up a League for the Suppression of Radio Commercial Jingles. "It's urgent," he declares. "Millions of radio listeners are being driven nuts by this day and night barrage of infantile musical commercials. And the resentment is mounting. Countless Americans are refusing to buy anything that has ever been connected with an air jingle."

* * *

However, you can't please all of the people all of the time. Remember what Sir Walter Scott wrote in his Journal:

"I believe . . . that I have a reasonable good ear for a jig,
But your solos and sonatas give me the spleen."

* * *

War Bond, War Stamp and even Scrap Metal concerts are familiar, but Elmo Russ, composer, is responsible for the first series of Book Concerts (at the Scudder-Collver School, 227 East 49th Street, New York) Sunday afternoons at five o'clock. The series started June 20, and Mr. Russ gave a program of his own songs. The only admission fee asked is a book for our soldiers, and, as Mr. Russ says, "please make it one you like to read, not get rid of."

* * *

John Charles Thomas, the baritone, resembles Jack Oakie, the radio actor, strikingly in face and figure. John lives in Hollywood now and when he left a rehearsal the other day with a friend, they were surrounded by a band of youthful autograph hounds. "Kin we have your ottograph, Mister Oakie?" the freckle-faced ringleader asked eagerly. "Sure," replied the singer and obligingly signed the actor's name in each book. "I know Jack would do as much for me," was John's bland comment to his companion.

* * *

Marie Dickoré, of Cincinnati, sends the attached ad, clipped from the Times-Star of that city:

WILL give $200 cash for a good Baby Grand piano, or will consider a trade for 1 all-American contented milk cow, only 2 years old, and I double action high speed under-slung super deluxe manure spreader with self-adjusting single tree and full-floating rear axle practically new. Call Batavia 5366 any evening between 7 and 10 p. m., or write Harold Tarvin, Mt. Washington, Route 8.

* * *

M.B.H., that incurable gossip, is on hand with another fillipy item: "The usually grammatical New York Times backslid on June 19, when it said of the opening of the Stadium concerts, "There was 14,000 paying guests in the amphitheater." Yep, I know it's true, because I seen 'em."

* * *

Another mistake-finder, L. W. writes: "Just because we are at war with Germany, is no reason —or is it?—for the New York Herald-Tribune of June 20, to punish Richard Strauss by listing this number in the Stadium program of the same date:

"Till Eulenspiegel.....Moussorgsky-Ravel."

* * *

For a recent recital at Gould Academy, Bethel, Me., by the Misses Burroughs, violinist, and Kurkjian, pianist, someone a little weak on musical spelling issued to a local newspaper an announcement programming among other numbers, Capriccietto by Hayden (!), Rondo by Shubert (!), Introduction and Rondo Capricciosso (!) by Sans Sens (!), and Horror (!) Staccato by Dinicu-Heifetz. Or maybe it was a somnolent proofreader who produced the last little gem. . . .

Modern Novelties for Pianist Vital, Says Henrietta Schumann

(Portrait on Front Cover.)

The late Sergei Rachmaninoff was truly a "pianist's composer" in the opinion of Henrietta Schumann. She admits that she has a personal preference for the music of the late Russian master although her repertoire, which includes "first performances" of modern works by a number of composers, is a large and eclectic one.

"Probably this is because I feel his music ideally fits my hands," she explained. "And then, too, it is because I really love his works."

In her extensive association as soloist with the orchestra of Radio City Music Hall, Miss Schumann gave the radio premieres of three Rachmaninoff piano concerti. She wanted to do all of them, but the composer modestly suggested that perhaps a small group of his numbers, including a concerto, would be sufficient. However, she has not given up the idea, and in her own words, "may still do it."

In her radio performances, which have included numerous appearances over CBS and NBC, she said she has never yet repeated a concerto, although already she has presented some sixty such piano scores.

Her repertoire ranges from the preclassic era to contemporaries and includes Shostakovitch. For six years she was the featured soloist at Radio City Music Hall, New York, and every Sunday was soloist with the orchestra. Her career there started in 1934.

Gave Many Premieres

"But I have also fulfilled concert engagements with other orchestras and in solo recitals, despite this radio work, which I love," she explained. As a matter of fact, she holds the exclusive rights in 1943-4 to the Kabalevsky First Piano Concerto, in A minor.

With the Cincinnati Symphony Orchestra she premiered for the U. S. the Bach-Reger variations, Miss Schumann also played for the first time over the air the Rachmaninoff Paganini Rhapsodie. With Erno Rapee conducting the Music Hall Symphony, she gave radio audiences their first hearing of the first and fourth Rachmaninoff concerti and performed this composer's sonata in Carnegie Hall, the first performance of the work in this country.

Miss Schumann, preparing for her new season's tour, expects to be busy not only with orchestral engagements but in fulfilling solo recitals.

Baltimore Re-engages Stewart and Lengthens Symphony Season

BALTIMORE.—Re-engagement of Reginald Stewart as conductor and an increase to 30 concerts next season are among the plans for the Baltimore Symphony Orchestra announced by C. C. Cappel, manager. Soloists thus far engaged include Mischa Elman, violinist; Jan Peerce, tenor; Vladimir Horowitz and Percy Grainger, pianists; Luboshutz and Nemenoff, duo-pianists; Marcelle Denya and Helen Traubel, sopranos, and Gladys Swarthout, mezzo-soprano. Two more are to be chosen.

The season opens on Nov. 7 and concludes on Feb. 27. Ten concerts will be given on Wednesday nights, all with soloists; five on Saturday mornings for young people; and 15 on Sunday evenings. All will be at the Lyric Theatre.

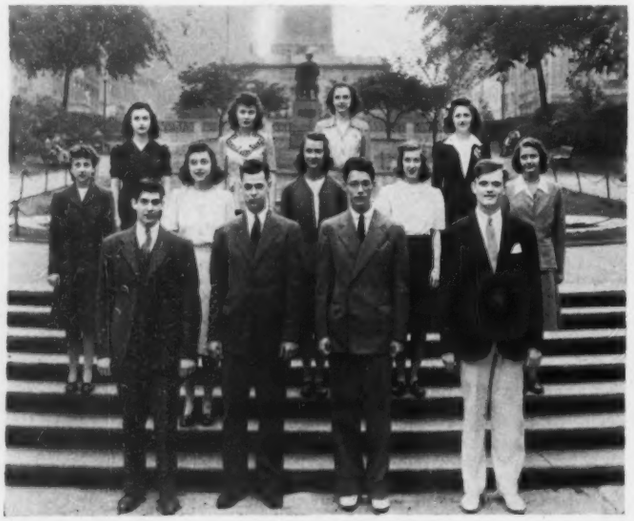
Works new to Baltimore will be Aaron Copland's Lincoln Portrait; the first and second symphonies of Sibelius; Bartok's Mikrokosmos Suite; three Delius numbers and Scriabine's Poeme d'Extase. Several works with chorus are planned.

As in the past the City will make a substantial contribution to the orchestra's budget. In return for this $50,000 grant, the orchestra provides the Young Peoples and Sunday night concerts.

N. E.

Starlight Chamber Concerts Open in Capital

WASHINGTON, D. C.—The third annual series of Starlight Chamber Music Concerts at Meridian Hill Park opened on June 30 and will extend to Aug. 18. Those appearing in the seven concerts are the Coolidge Quartet, which opened the series; the LeRoy-Foster-Scholz Trio; Roth String Quartet; Curtis String Quartet and Miksa Merson, piano; Gordon String Quartet; Percy Grainger; American Woodwind Ensemble, and Horace Britt String Ensemble.



1943 GRADUATES AT PEABODY CONSERVATORY OF MUSIC, Baltimore. Left to right, front row, Shura Dvorine, C. Griffith Bratt, Frederick A. Griesinger, Percival C. Rogers; second row, Katherine Grace Butler, Lucille Celeste Waldman, Hilda Wilkins Powell, Eleanor Jane Stewart, Elizabeth Hargrave Powell; rear row, Elizabeth Jane Jones, Jane Carlon Cox, Dorothy B. Bixby and Lyle Ruth Slyder.

New Orleans Launches "Opera under Stars" Successfully

NEW ORLEANS, LA.—The New Orleans Opera Association gave its first performance before a large audience at the City Park Stadium on June 11. The double bill of Cavalleria Rusticana and Pagliacci had artistic effectiveness and strongly dramatic presentation.

Pagliacci brought back Sydney Rayner, tenor, a favorite son of New Orleans, as a highly satisfying exponent of Canio. Rudolfo Hoyos was a good selection for the role of Tonio. Nedda was sung by Marietta McMurray; Beppe and Silvio, by Ralph Shaw and Frank Richards, respectively.

In Cavalleria, which preceded the Leoncavallo opera, Archie Mauterer was heard as Turiddu, Dorothy Sigler as Santuzza, George Lipton as Alfio, Dorothy Luhorne as Lola, and Nita De Ben as Lucia. Louis Hasselmans conducted a sizeable orchestra, and a chorus of 65 young singers made a splendid impression. Also assisting was a ballet ensemble led by Leila Haller-Wulff and Jack Delsor. The artistic director of the performance was Amelio Calantoni, and Robert J. Murphy was technical director.

The company, which will next present Carmen during the series of Opera under the Stars, is headed by Walter L. Loubat, prominent in the business world as well as a music enthusiast. He was largely responsible for the new undertaking and is its president. Other officers include Edward A Parsons, Phillip E. James, Charles Behre, Michael Carso, Charles McMurray and Ben Freudenberg.

N. M.

Peabody Summer Faculty Has New Members

BALTIMORE.—The thirty-second summer of Peabody Conservatory of Music has begun on June 21 and will continue to July 31. New members of the faculty include Fraser Gange, baritone, and Austin Conradi, pianist, it is announced by Frederick R. Huber, manager.

The faculty includes Pasquale Tallarico, Mr. Conradi, Carlotta Heller, Mabel Thomas and Olga Prigge, pianists; Howard R. Thatcher, harmony and conducting; Charles M. Courboin, organ; Frank Bibb and Mr. Gange, voice; Louis Cheslock, violin; Bart Wirtz, cello; Gilbert Stange, clarinet and saxophone; John C. Bohl, flute; William F. Freitag, trumpet and trombone; Carroll C. Bratman, tympani and percussion. Lewis M. Latane, Charles H. Miegel, and Francis Fiorentino will give courses in languages.

Schweitzer Benefit Concert at Howard University

WASHINGTON, D. C.—Edouard Nies-Berger, French-American concert organist, played an organ recital at Howard University on July 12 for the benefit of Dr. Albert Schweitzer, noted organist and Bach biographer, and his hospital at Lambarene, French Equatorial Africa. His program included numbers by Bach, Franck, Clokey, Elmore, Bingham, William Grant Still and Sowerby.

Hayes Gordon Heard in Plainfield

PLAINFIELD, N. J.—Haves Gordon, artist pupil of Mme. Adelaide Gescheidt of New York, disclosed a voice of impressive resources in his recital here on June 7. Mr. Gordon, bass-baritone, sang with warm, rich tone and sensitive understanding of the moods of his numbers. His program included Lieder, Arne's Preach Me Not, Handel's Winds and Waves, and Gretchaninoff's My Native Land Huhn's Invictus was a towering climax to his list.

N. E.

Parera, Grace Moore's Husband, Becomes U. S. Citizen

BRIDGEPORT, CONN.—Valentin Parera, of Newtown, husband of Grace Moore, Metropolitan Opera soprano, was among the 245 persons who took the oath of American citizenship here recently.

BUENOS AIRES

(Continued from page 11)

ing of Haydn's Symphony No. 88, followed by Don Quixote by Richard Strauss, with the brilliant cooperation of the soloists Ramon Vilaclara and Edgardo Gambuzzi. The concert closed with the Brahms First Symphony, to which Busch gave superb tonal beauty and meticulous architectural line.

Juan José Castro presented Bach's Brandenburg Concerto No. 3, for string orchestra. The Schumann Concerto featured the Brazilian pianist, Magda Tagliaferro, as soloist in an interpretation of unusual breadth and understanding. A suite from the ballet Juerga by the Spanish composer Juan Bautista and Waltzes by Ravel were the other symphonic numbers. A magnificent performance of Kodaly's Psalmus Hungaricus for tenor solo, chorus and orchestra, had Carlos Rodriguez as soloist.

New Argentine Works

Ferrucio Callusio led an all-Argentine program launched with an Overture by the distinguished late composer Celestino Piaggio, followed by the colorful Atipac Dances by Pascual de Rogatis. First hearings were an excerpt from Roberto Garcia Morillo's music for the symphonic series Usher, after Poe, a score of ambitious modern facture, a well-built concerto for piano and orchestra by Arnaldo D'Esposito, with Roberto Locatelli as soloist, which shows a pronounced talent for this kind of composition, and several excerpts from the ballet Estancia by Alberto Ginastera, exhibiting folk inspiration and original sense of form. The finale was the lively Incaic Dances by Constantino Gaito.

Panizza brilliantly closed the series with a concert opening with a fine reading of the Overture to Il Matrimonio Segreto by Cimarosa and offering his own Theme, Variations and Finale, written in Italy 25 years ago, which even then showed a technical mastery of composition. The Beethoven Emperor Concerto unfurled its musical splendor, with Rudolf Firkusny as magnificent soloist. The program brilliantly ended with Strauss' Death and Transfiguration and Wagner's prelude to Die Meistersinger.

Ericourt Opens Tour

The Daniel Musical Society presented Daniel Ericourt, French pianist, in a series of 3 concerts at the Colon after his successful debut as soloist under the baton of Albert Wolff. His first recital opened with Liszt's variations on a theme by Bach and Beethoven's Sonata Op. 53. ("Aurora"), played with command of tone and technic and refined style. Twelve concerts followed in various cities in Argentina. Mr. Ericourt also appears as soloist in Montevideo under the baton of Fritz Busch, before starting a wide tour including Brazil, Argentina, Chile, Peru and Bolivia.

GEORGE HOYEN

Hoyen Forms Army Orchestra at Camp Lee, Va.

CAMP LEE, VA.—Following a survey by Capt. Brace Conning, assistant camp special service officer, and Lt. Paul Tremaine, music officer and former CBS conductor, Corp. George Hoyen has been assigned to organize a 70-piece Camp Lee Symphony Orchestra. Corp. Hoyen, a native of Lowell, Mass., is a graduate of the New England Conservatory of Music and studied conducting with Bruno Walter and Felix Weingartner. He has conducted extensively in South and Central America and in this country.

BOSTON Plans New Series Of Summer Events

(*Continued from page 3*)

and Summer School. All concerts will be given on Sunday afternoons at Harvard's Sanders Theatre in Cambridge, and repeated following Monday evenings at New England Mutual Hall in Boston.

On the Esplanade

While the Symphony has thus provided for the more musically sophisticated among its adherents, it has by no means neglected the mass of Boston music-lovers. Concurrently with the above series, Arthur Fiedler will be directing the free outdoor concerts on the Charles River Esplanade from July 22 through Aug. 18. Programs will be given six nights a week, omitting Mondays instead of Saturdays, as heretofore, so that men and women in military services can take advantage of the concerts on weekend leaves. Four special concerts for children will be given on Wednesday mornings.

"Pops" Soloists Score

Arthur Fiedler's Boston Symphony Pop Concerts continued to draw capacity houses nightly. Jesus Maria Sanroma, Symphony pianist, was heard several times and was slated for more appearances before the series ended, about July 4. He performed the Rachmaninoff Second Concerto; Liszt's Totentanz; Gershwin's Concerto in F; and the Tchaikovsky Concerto in B flat minor. The popular Boston pianist received ovations after each performance. Various other soloists appeared, including Margaret Starr MacLain in her own Concertpiece for Piano and Orchestra, presented at a Boston University night. Pianist Leo Litwin appeared two or three times weekly.

It is regrettable that Fiedler's duties at the Esplanade preclude him from conducting one of the chamber concert series. While Mr. Fiedler is largely identified here with lighter music through his Pop and Esplanade concerts, his abilities as interpreter and conductor would make more frequent appearances in serious programs a desirable addition to the musical calendar.

Pops Give Koussevitzky Concerto

And speaking of Pops, these concerts, while they were in their last lap, continued with undiminished éclat and success. A number of other soloists have appeared from time to time but one of the most notable solo performances was that of Georges Moleux, double bass virtuoso, who left his usual post in the rear of the hall to come front and center in Serge Koussevitzky's famous Concerto for Double Bass and Orchestra. Dr. Koussevitzky's grateful piece is perhaps the best thing of its kind extant, not excluding Dragonetti, and it certainly demands the most in execution and interpretation from the solo executant. Mr. Moleux more than took all difficulties in stride and played with distinction, finesse and fine tonal quality.

Other Summer Concerts

Concerts for service men and women have continued at the Museum of Fine Arts, where soloists and groups have contributed their services.

Bernard Goldstein, who won first prize in the National Federation of Music Clubs contest for young composers, has been appointed Edward Austin Fellow at Harvard, where he will study composition with Walter Piston. Goldstein recently completed his studies at Boston University College of Music.

Union Members in Service

About 250 members of the American Federation of Musicians, Boston Local, are now in the armed forces. One man, Orlando DiGregario, has died in service. So far, the Boston Symphony has lost very few men, but it is expected that several players will go within the next few months.

Marcel Dick violist of the Stradivarius Quartet, has accepted a position as first violist with the Cleveland Orchestra.

Arpad Sandor Marries Helga Bodenheimer

Arpad Sandor, pianist and accompanist, was married on June 21 in New York to Helga, daughter of Mr. and Mrs. Siegmund Bodenheimer. Mrs. Sandor studied theory with Ernest Krenek. Last summer she was assistant to Benno Frank, stage director at Breadloaf, Vt. She also received a diploma from the Traphagen School in fashion display and stage designing.

Leschetizky Association Elects Officers

Avis Bliven Charbonnel was elected president at the meeting on June 22 of the Leschetizky Association of America. Other elections were: Mrs. Walter Golde, first vice-president and secretary; Mrs. O'Donnell Hoover and Martinus Sieveking, second and third vice-presidents; Louis Sampson, treasurer, and Mrs. Robert Carroll of Asheville, N. C., regional director for the South.

A Leschetizky Birthday Memorial program, broadcast that night over WQXR featured Frank La Forge, Miecyslav Horszowski and Paul Wittgenstein, all pupils of the eminent pianist and members of the association.

Gerhart Gives Third Annual Altoona Pop Concert

ALTOONA, PENNA.—The third annual Pop concert of the Altoona Civic Symphony in Jaffa Mosque brought new laurels to the orchestra and its gifted conductor, Russell Gerhart. Paul Topper, violinist, gave the Scene de la Czardas of Hubay in dashing vein. The violin section played pieces of Brahms, Faulka and Mendelssohn. Other numbers were the overtures to Weber's Oberon and Wagner's Die Meistersinger, Schubert's Unfinished Symphony, and works of Johann Strauss, Smetana and Grainger-Schmidt. Mr. Gerhart, conducting without a score, led the ensemble in authoritative manner and had an ovation. He also added the Sousa march, Semper Fidelis.

N. N.

Rosen on Annie Friedberg List

Max Rosen, American violinist, has signed a contract again with Concert Direction Annie Friedberg and will concertize next season coast to coast. He gives a New York recital early in the fall. Mr. Rosen is resuming concert activities after a period of illness.

MR. AND MRS. ARPAD SANDOR

D'Andria Concludes Opera Season in New Haven

Giorgio D'Andria concluded his operatic season in New Haven by presenting Barber of Seville and La Traviata, the first with Josephine Tuminia and Salvatore Baccaloni and the latter with Licia Albanese, Franco Perulli, Francesco Valentino, Louis D'Angelo, Lodovico Oliviero and others. After a few open-air performances this summer, Mr. D'Andria takes his company to Havana again in the fall.

Burton Cornwall in Recital

Burton Cornwall, basso, gave a recital on June 20 for the American Woman's Association in New York. With Milne Charnley as accompanist, Mr. Cornwall was heard in an air from Thomas' The Cadi, one from Handel's Semele, songs of Purcell and Parker, a French group by Murray-Davey and an English section by Carpenter, Warren, Bridge, Besly and Bassett. The audience was keenly appreciative of the fine work of the soloist and his associate.

N. N.

Stobbi-Stohner on Tour

Alfred Stobbi-Stohner is now touring in the Middle West with John Feeney, following an appearance in Philadelphia. Mr. Stobbi-Stohner recently was instrumental in the Irish cultural program given in Hunter College, New York. A similar presentation will be sponsored by the Catholic Daughters of America there in November when Harpers of Ireland will be presented with a large choral group. Mr. Stobbi-Stohner assisted at the piano.

I See That

Vladimir Horowitz, now on a four-month summer vacation, resumes concert activities in October and is booked on tour through April.

•

Ellon Ballon, starting her new season at the Gardner Museum in Boston next fall, has been booked in many cities she never visited before by her manager, Annie Friedberg.

•

Lauritz Melchior, heroic tenor of the Metropolitan Opera, left on July 9 for his third South American tour, during which he fulfills opera and concert engagements in Buenos Aires and Montevideo. Since completing his 17th season with the Metropolitan, he has been combining his vacation with radio appearances and for service men in West Coast camps.

•

Margaret Henderson Smith, soprano, is fulfilling engagements this month in Virginia and North Carolina. On May 23 she was soloist at the chapel service at Fort Totten, with Pfc. Willard Sektberg at the organ and recently sang with the choirs of the Brick Church and Union Theological Seminary at the latter edifice in a program of original compositions by members of the graduating class.

•

Arpad Sandor was at the piano for the recent concert of Louise Cameron, soprano, in Carnegie Chamber Music Hall, New York.

•

Three songs on early French poems, set by Jacques de Menasce were sung by Yves Tinayre on June 30 at the fifth annual Music Festival at Brigham Young University Summer School. The Roth Quartet and Andor Foldes, pianist, were other artists participating in the 11-day program.

•

Louis W. Rodenberg, of Jacksonville, Ill., blind cellist and pianist, received the Migel Medal for outstanding service to the blind from the American Foundation for the Blind on June 19. Helen Keller made the presentation at the foundation's annual meeting.

Ann Wilcox, in addition to acting as valedictorian, received the Simonson Gold Medal awarded the best all-around student at the graduation exercises of the New York High School of Music and Art.

•

Valter Poole, American conductor of Detroit, and formerly director of the Michigan Civic Symphony, will have a guest appearance this summer with the Detroit Symphony. He will conduct from July 14 to 18, inclusive. Mr. Poole has directed the W.P.A. Symphony in Carnegie Hall, New York, also.

•

Erno Rapee is teaching a class in celestial navigation at New York University this summer. The Radio City Music Hall music director holds a navigator's license in both the U. S. Coast Guard and U. S. Power Squadron. He serves 24 hours weekly on patrol duty with his own 34-foot cruiser Mariska.

Stuart Ross Completes USO Tour

Stuart Ross, who fulfilled 52 engagements this season, completed on June 15 his second tour with Jeanette MacDonald for the USO with appearances through Oklahoma, Missouri and Kansas. During the season he toured the United States and Canada as accompanist for Charles Kullman, Anna Kaskas, Julius Huehn, Robert Weede, all of the Metropolitan Opera; the Metropolitan Opera Quartet of Nadine Connor, Mona Paulee, Jan Peerce and Mr. Weede; the Metropolitan Opera Trio of Eleanor Steber, Miss Paulee and Mr. Weede; in New York concerts of Lucius Metz, Donald Dame, John Baker, Gerda Lissner, Stuart Gracey, Saida Knox and Kathryn Meisle and maintained his activities at Clarke Conservatory, Philadelphia, and Emma Willard School, Troy.

With Mrs. Ross Mr. Ross was heard in two-piano programs for the Chaminade Club, Providence, R. I.; Mt. Kisko Country Club; and as soloists with the Golden Hill Choral Club in Town Hall, New York.

Juilliard Holds Festival

The Juilliard Music Festival, a series of artists' recitals, free to the public, is being conducted at the Juilliard Summer School. The first series was held July 6 to 22. The second opens July 27 and continues through Aug. 6. Artists participating include Katherine Bacon, Naoum Benditzky, Coenraad V. Bos, James Friskin, Fraser Gange, Sascha Gorodnitzki, Marcel Grandjany, Alton Jones, Hugh Porter, Frank Sheridan, Sigismond Stojowski, Maxine Stellman, Dorothy Minty, Hardesty Johnson, Barbara Holmquest, Mack Harrell and Henry Cowell. Student concerts are being held July 12 to Aug. 9.

Boosey and Hawkes Form Agreement with Harold Holt

A "working arrangement of far-reaching musical importance" has been completed between Harold Holt, the well-know English impresario, and Boosey & Hawkes, music publishing firm of London and New York, whose activities include concert and artist management.

"The idea of the combination of these two important interests is to create a British musical undertaking which will link up the British Empire in a scheme for musical development that would cover both the publisher's business and the executive side of music giving," according to an announcement by Boosey & Hawkes, Inc., of New York.

"With this in view, Leslie Boosey and Ralph Hawkes have joined the Board of Harold Holt, Ltd., and plans are already well on the way for this all-Empire musical endeavor."

The Henrietta Schumann photograph on Front Cover is by James Abresch, N. Y. C.

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Peroni Conducts Summer Series in El Paso

EL PASO, TEX.—A series of ten concerts was inaugurated here on July 5 in the El Paso H. S Stadium when Mobley Lushanya, Indian soprano, was soloist with an orchestra of 75 under the baton of Carlo Peroni. The series is sponsored by the El Paso Summer Concerts, Inc., E. H. Todd, president. Mrs. G. Hallett Johnson, executive vice-president, is manager of the series

Mr. Peroni, known as the musical director of the San Carlo Opera which was frequently heard under his baton, plans to present as soloists at succeeding concerts Braggiotti and Shaw, duo-pianists; Jan Kiepura, tenor; and Robert Weede, baritone of the Metropolitan Opera. A performance of Martha will probably conclude the series, which extends through August.

N. M.

CARLO PERONI

Photo by C. Don Hughes

YOUTHFUL SINGERS IN BASTIEN AND BASTIENNE, given by the Amarillo Mozart Society in a garden setting.

AMARILLO, TEX.—The Mozart Society of Amarillo climaxed its youth program of 1942-43 with a Young People's Festival. The concert on June 3, given by children twelve years old and younger, included besides solo numbers by the youthful string quartet and other soloists, a performance of Mozart's opera Bastien and Bastienne.

As the first performance of this opera, which the twelve-year-old Mozart composed in 1768, was given in the garden theatre of Dr. Mesmer in Vienna, the Amarillo Mozart Society approached as nearly as possible the original setting in the gardens of Mrs. R. W. Adams. The concert on June 8 was given by performers from 14 to 18 years of age.

Before the present war began, the Amarillo Mozart Society was formed as a branch of the International Mozart Foundation in Salzburg, the composer's birthplace. World conditions made it necessary for the Society to function as an independent unit, and in 1941 it was granted a state charter.

The Mozart Society of Amarillo has as its ideal "to hold before the musicians of the Panhandle the Mozart ideal, the perfection of beauty." Each year at least six evening musicales and one young people's concert are given here. This year the Society dedicated its activities to the youth of northern Texas, "to the young musicians who are to contribute in the future to a better world in which to live and to enjoy the best in music."

E. B.

Southern Symphony Ends 4th Season with Festival

COLUMBIA, S. C.—The Southern Symphony Orchestra, only professional orchestra in the Southeast, concluded its fourth season on two days with the Spring Music Festival of three concerts. Edwin McArthur, Young American conductor, again was musical director. Guest artists with the orchestra were Gladys Swarthout, Gregor Piatigorsky, Eleanor Steber and Julius Huehn.

A chorus of 350 from Fort Jackson, trained by Mr. McArthur, was heard with Miss Swarthout. The matinee concert subsequently, of which half an hour was broadcast over NBC, presented the College Chorus, made up of groups from various women's colleges in the state, with Miss Steber as soloist. The climax to the festival was the presentation of the Brahms Requiem by the Columbia Choral Society.

During the season, curtailed this year because of the impossibility of touring, the orchestra gave six evening concerts two children's matinees, two concerts at Fort Jackson and a Viennese Waltz Night.

W. N.

Grainger Makes Camp and Concert Tours

Percy Grainger, composer-pianist, has been making an extensive tour of the Army and Navy posts under the auspices of USO-Camp Shows, which began on May 10 at Fort Belvoir, Va. Mr. Grainger conducted bands and orchestras and appeared as soloist during his visits. At the close of his USO tour he fulfilled concert engagements before going to Interlochen, Mich., for two months. He was heard in San Antonio, Tex., June 5; Bloomington, Ill., June 10; and appeared in Toronto on June 17, at a Promenade concert.

Miquelle at Albuquerque

Georges Miquelle, cellist, appeared for the second season in the Albuquerque Music Festival. In addition to being director of the Festival String Quartet, he played sonatas by Ravel, Grieg, Shostakovitch and Bach Suites, and two works for violin and cello by Villa-Lobos.

The quartet concerts included compositions by Villa-Lobos, Turina, Ponce, Borodine, Tchaikovsky and Shostakovitch. Following the Albuquerque Festival Mr. Miquelle went to Chautauqua to be soloist during the festival there.

Tourel to Open Season in Toledo

Jennie Tourel, mezzo-soprano, opens her new season in October under the management of Annie Friedberg, with a recital at the Toledo Museum of Art. On Sept. 23 she is soloist at the Toronto Promenade concert under Erno Rapee. Miss Tourel on June 5 was guest artist on the Brazilian Parade over WOR singing two songs in Portuguese by Carmargo Guarnieri, and thus adding a seventh language to her repertoire. She also sang the Habanera from Carmen and The Last Time I Saw Paris.

Harriet Eells on Radio

Harriet Eells, mezzo-soprano, gave two programs, on recent dates, over WNYC with Arpad Sandor at the piano.

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LONDON

By HUGH LIVERSIDGE

LONDON.—Every branch of music in Britain is active. In fact, never has our musical life been so busy. This applies not only to the entertainment field but also to the scholastic one. Recently the Music Teachers Association, through their able secretary, Stanley Harper, planned a course in music and music teaching. Well known authorities took part in the meetings at the Friends' House, Euston Road.

The Friends' House, is becoming quite a musical centre. Alec Sherman and his little New London Orchestra are running a series of concerts with a number of notable soloists. The first one gave us Myra Hess. The overture to Figaro had vivacity but a tendency to clip phrases showed over-eagerness for effect and lack of confidence or understanding of this Italianate type of music. Miss Hess gave a poetic reading of Beethoven's 4th concerto. Sibelius's early suite, Rantasava, was quite a newcomer. (Funny how politics affect our music! Before the war Sibelius was one of our most often heard composers; now he is quite a stranger.) Benjamin Britten's Sinfonietta again proved a piquant dish.

Boosey & Hawkes' Modern Series

The Boosey & Hawkes modern music concerts (6:30 P. M.) are one of the enterprising features of our musical life. Much French music has been offered, notably Fauré's delightful Theme and Variations for piano—one of his best works, but not always fully realized by Philip Lèvi on this occasion. Chausson's Serenade Italienne and Amour d'Anton must have made many realize that this composer was one of France's greatest song writers. Koechlin's piquant Le Thé was less familiar. Roussel's Bachelier de Salamanque was effective, but surely rather more reminiscent of Italian 19th century opera in that it had a more clearly defined musical line. Megan Foster vocalized effectively.

Also included were three songs by Peter Warlock. What a loss to British music was his untimely death! I wish we heard his work more often. Gordon Jacob's Quintet for clarinet and strings was dedicated to Frederick Thurston and the Griller Quartet, who were the exponents of its first performance. The second and third movements—Allegro vivace—Rhapsody, and Adagio—Theme and Variations—were the most compelling.

Another example of progressive music-making is the Committee for the Promotion of New Music. This has as its president Dr. Vaughan Williams. Vice-President is Arthur Bliss, who, in addition to his composer activities, is music director of the BBC, and, from first-hand experience, a very co-operative and progressive director he is too. The committee includes many notables, such as Benjamin Britten, Lennox Berkeley, Edric Cundell, John Ireland, Constant Lambert, Howard Ferguson and William Walton. All the officers give their services in an honorary capacity. A series of fortnightly recitals are being arranged on alternate Fridays at 6 P. M. Places and programs—the former often and the latter always—are changed every fortnight.

Bernard Returns

Anthony Bernard, who for a number of years was music director at the Shakespeare Theatre, Stratford, made a welcome return to London music life. At the Wigmore Hall he conducted his Chamber Orchestra in a varied program. The late Italian composer Respighi's arrangement of the Bach chorale—prelude, Now Come Thou, Saviour of Heathen, was aptly made and in perfect taste. Fauré's Pavane for vocal quartet and orchestra was an enchanting little work. One of its most attractive features is the clever interplay and sympathy between the vocal and orchestral parts. John Ireland's Concertino Pastorale has little of the conventional "Pastorale" in its character. It is more in the nature of an 18th century concerto grosso expressed in moving and compelling terms. Congreve's well known masque, The Judgment of Paris, was represented in a musical setting by John Eccles, a contemporary of Purcell. It is reminiscent of King Arthur and other Purcell works. An attractive morsel, it lost on this occasion because the soloists did not phrase its "runs" and melodies satisfactorily.

BBC Orchestra Back

Emerging from its blitz retirement to the West, the BBC Symphony Orchestra opened a summer series of concerts at the Albert Hall under Sir Adrian Boult. Music-lovers in the capital welcomed this reappearance at home of our State-endowed orchestra. Busoni's Comedy Overture, which opened the concert, is a delightful little work of Mozartian character, but the conductor's tempi were too fast, having regard to the Albert Hall acoustics.

In the Brahms Third Symphony the brass playing in the fourth movement was ragged at times, and I had the impression that the orchestra will gain generally by more performances in public, as distinct from playing "over the air." Holst's mystical Planets suite provided a welcome hearing, supplying a contrast to the Brahms symphony.

New Discovery

Max Hinrichsen, the music publisher, whose father as director of Peters Edition from 1896 to 1937 was so well-known as a friend of musicians, is playing an increasingly important part in our music life. He has extended his activities still further and entered the field of artist management. He seems to have an uncanny flair for young talent. Recently he asked me to hear a young coloratura singer, Christina Barry. Somewhat dubiously, I agreed, since British singers worthy of the title "coloratura" are scarce. However, I duly went to the audition and, when asked what I would like to hear, replied Una voce poco fa.

Miss Barry *has* indeed a coloratura voice. So much was this the case that I inquired who were her teachers. I learnt that she lived and studied for some time with Tetrazzini at Monza. Blanche Marchesi, with whom she also worked, considered her a great artist. Shortly before the outbreak of hostilities Miss Barry was to have joined an Italian opera to tour Australia. With such a craze for opera in English now prevalent, and likely to remain for sometime after the war, a singer who can sing in Italian or English, with equal ease, would be a good investment for some American or South American opera house.

RACHELLE SHUBOW

Rachelle Shubow in Lecture-Recital

Students in P. S. 144, Forest Hills, L. I., heard Rachelle Shubow, pianist, in a lecture-recital "tour" on June 9. Miss Shubow discussed music and composers of old Spain, Austria, Poland, Russia and the United States. Miss Shubow is expected to give a similar talk during the fall semester.

On June 27, a party and musicale was held by students of Miss Shubow in her studio. Compositions of Bach, Clementi, Mozart, Beethoven, Schumann, Rachmaninoff, Scharwenka, Mokrejs, and other composers were presented by Elizabeth Nichols, Helen Gittelsohn, Janice Mintz, Letty Lang, Miriam Blum, Florence Klein, Geraldine Kolaz. Miss Shubow is coaching with Mme. Hedwig Rosenthal.

Schick Makes N. Y. Baton Debut Leading San Carlo Opera

George Schick, Czechoslovakian conductor, made his New York debut in the spring season of the San Carlo Opera at the Center Theatre, New York. He was for 11 years in charge of the Italian repertoire at the Prague Opera. In 1939 he was engaged by Sir Thomas Beecham to conduct The Bartered Bride during the international season at Covent Garden, London, Richard Tauber being one of the featured artists. His American debut was made in Boston recently with the San Carlo Opera Company, and since then he has been heard in Pittsburgh, Buffalo, Bridgeport and New York.

Mr. Schick is scheduled to conduct Aida on July 24 in Soldier's Field, Chicago, opening the outdoor summer opera season there. In the cast will be Stella Roman, Bruna Castagna, Giovanni Martinelli and Alexander Kipnis.

Limberlost Camp Plans Session

LA GRANGE, IND.—Under the general direction of Dr. Fabien Sevitzky, the Limberlost Music Camp inaugurated its summer activities on June 20 and continues through Aug. 15. Academic and music courses will be available. Dr. Sevitzky will conduct the orchestra and J. W. Wainwright the band in concerts in Wagner Grove. Members of the faculty and noted guests will be soloists. A major project will be the presentation, in English, of an opera. Kenneth Peterman is director of the boys' camp and Mrs. Herbert T. Wagner of the girls' camp.

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LOS ANGELES

(*Continued from page 3*)

ade, with the composer at the piano.

Gracie Allen scored in her highly amusing Concerto for Index Finger, conducted by Paul Whiteman. Soloist in Gershwin's Rhapsody in Blue was Ray Turner.

It was incongruous for a symphony orchestra to play Handy's St. Louis Blues and Lover's Waltz by Rodgers and Hart, and accompany a nightclub singer such as Ginny Simms. The Bombardiers provided a yowling chorus over a microphone.

Recitals Offer New Works

In the piano recital at the Assistance League Playhouse, June 11, Ralph Pierce displayed a fine technical facility, expressed with ample depth of tone and complete dynamic control. Lucid phrasing showed the result of intelligent analysis. Of special interest was a superb reading of the Griffes Sonata that made light of its difficulties and brought out its best phases. The Beethoven "Eroica" Variations and Bach, Debussy and Chopin items completed the program.

Gilbert Reese, 17-year-old cellist, showed himself a young artist of striking attainment and exceptional promise in his debut recital in the Biltmore Hotel Music Room, June 25. He possessed a full, strong tone of appealing timbre and appealing quality, backed by secure intonation and adequate technique. Pastorale by Charles Flint, showed interesting and personal expression. The composer took bows from the audience. Alexander Borisoff provided piano accompaniment for his own deft arrangement of the Chanty from Bloch's Poems of the Sea. The recitalist's mother, Mae Gilbert Reese, a concert pianist, supplied skillful accompaniments for the other numbers.

The debut of Gladys E. Childress in the Assistance League on June 24, brought to attention a Negro pianist of unusual potentialities. She showed fine training and brought musicianly understanding to her work. Novelties were three items from Seven Traceries by William Grant Still, for which the composer took a bow. Toch's Caprices, Op. 36, a Mozart Sonata, Beethoven and Chopin selections were also given.

Leginska Presents Six Young Pianists

Six more youthful pianists appeared with chamber orchestra conducted by Ethel Leginska, three on June 21, and three on June 28, at the Wilshire-Ebell Theatre. On the first program, Alma Bartholomew gave the seldom heard MacDowell First Concerto with considerable charm and consistent gracefulness.

The Grieg Concerto was offered by Marguerite Baum, who played with great vigor and adequate brilliance. Margery Lamb in the Liszt A major Concerto proved a competent student. Guest singer was Dorothy Keller, who seemed not quite ready for public appearance.

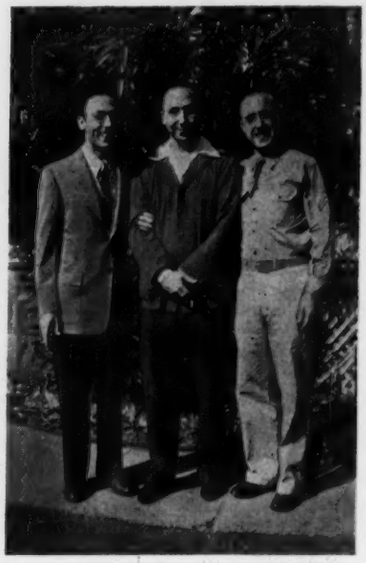
The other three young artists had not yet reached their 'teens. Suzanne Johnson delivered a Haydn Concerto in D with technical facility and good tonal quality. The Mendelssohn Concerto in D minor was played competently by Judy Ross. Esther Lee Kaplan concluded with the Saint-Saëns Concerto, Op. 22, displaying an unusual depth of tone for one of her years, and commendable command of the keyboard.

Light Opera Season Closes

Friml's The Firefly was refurbished by the Los Angeles Civic Light Opera Co. and presented on June 7 for a two-week run in the Philharmonic Auditorium. A spot was made for the composer, who played himself in the last act, and also was heard at the piano. The Donkey Serenade from the movie version was included.

Francia White made an excellent Nina, Eric Mattson was a vocally pleasing Jack, John Tyers showed a fine baritone as Bob. Melville Cooper, Dorothy Stone, Mary Walker and Odette Myrtil were among the principals. Production values were of the best, as were the ballets, created by Aida Broadbent. Heinz Roemheld conducted.

Final offering of the light opera season was Lady in the Dark, with the original cast. The production was superb, including stunning effects set off by beautiful costumes. Gertrude Lawrence, in the leading role did give some effective acting and lithe dancing.



PASCARELLA TRIO REUNITED

at Southern California Institute of Music, San Diego, of which Enzo Pascarella is director. The other brothers, Ceasar and Carl, are spending weekends with him and playing ensemble programs, although they have not functioned as a trio since 1940.

San Francisco Opera Plans Announced

SAN FRANCISCO.—Plans for the 21st season of the San Francisco Opera Company have been announced by Gaetano Merola, general director. It will open on Oct. 8 and will include ten subscription performances, five in an additional "popular" series, two events for subscribers to the concert series of the Opera Company, and the customary performances in Los Angeles, Sacramento and Pasadena.

Although the repertoire this season promises no novelties except a production in English of Puccini's Girl of the Golden West, many popular favorites are included. In the principal series the operas to be given include also Don Giovanni, Don Pasquale, Samson et Dalila, La Forza del Destino, Lucia, La Boheme, Cavalleria Rusticana, Rigoletto and Il Trovatore. In the popular series are Carmen and La Traviata, with repetitions of other works in the main series.

The roster of singers include the following newcomers to the company: Zinka Milanov, Kurt Baum, Bruno Landi, Leonard Warren; Francesco Valentino, Florence Kirk, John Garris, Ivan Petroff, Irma Gonzalez and Roberto Silvo. Those heard here previously include Dusolina Giannini, Kerstin Thorborg, Hertha Glaz, and John Charles Thomas, all of whom will return after several season's absence, and the following who appeared last year: Lily Pons, Licia Albanese, Irra Petina, Charles Kullman, Frederick Jagel, Raoul Jobin, Jan Peerce, Ezio Pinza, Robert Weede, Salvatore Baccaloni, and Lorenzo Alvary.

Weissmann Concludes N. J. Symphony Year

The New Jersey Symphony Orchestra, under the direction of Dr. Frieder Weissman, completed its season with a surplus for the first time, it was reported by Russell B. Kingman, honorary president, at the recent closing concert at Orange High School. Patricia Travers was soloist in the Brahms violin concerto. The program was repeated the following night at Mt. Hebron Junior High School in Montclair. C. E. Arnott stated that, despite a difficult year in carrying on the work and keeping within the bounds necessitated by war conditions, Dr. Weissmann did his part in maintaining the orchestra on a high level of performance. Dr. Weissmann also directs the Scranton Philharmonic Orchestra and is receiving congratulations on the season in that city.

Cherniavsky Plays in Montreal

Michel Cherniavsky, cellist, was soloist on July 10 at the Montreal Music Festival with Sir Thomas Beecham conducting the Montreal Symphony. With his brother Jan, pianist, he gives 15 concerts in Canada next season, starting Oct. 1 in Vancouver, and ten in Mexico in March. Their annual Town Hall, New York, recital is scheduled for Dec. 5.

Erb to Lead West Virginia Orchestral Festival

Dr. John Warren Erb will again conduct the West Virginia all-State Orchestral Festival in October. On May 24 he conducted a chorus of 400 in Newark, N. J., at the State Federation of Music Clubs' Choral Festival. Recently he led the combined Music Arts Chorus of Easton, Penna., and the Little Symphony at Lafayette College in a Red Cross concert with Ruth Strassman, pianist, as soloist. On May 14 he conducted the Symphonic Society of the Department of Music Education at New York University in a concert. As choral chairman of the National Federation of Music Clubs on May 7 he led the Victory Chorus of 400 women's voices at the Waldorf-Astoria, New York, with James Melton and the winners of the Young Artists National Federation Awards as soloists. On May 13, he spoke on music in the Films at New York University.

Toronto Symphony Announces Schedule

TORONTO.—Although plans are not yet completed, Jack Elton, general manager, has announced that 10 Tuesday evening concerts, starting Oct. 26, will be given by the Toronto Symphony Orchestra next season. Four internationally noted artists are to be soloists. The new season of the Secondary School Concerts starts on Nov. 2.

Sir Ernest MacMillan, dean of Canadian musicians, has gone to Vancouver, where on July 4 he gave the first of a series of four concerts in Stanley Park with the Vancouver Symphony. Other concerts are scheduled for July 11, 18 and 25.

The Hart House String Quartet concluded a series of recitals on May 18. This annual Chamber Music Festival included a Mozart evening on May 8, Beethoven numbers, May 11, Brahms on May 15 and the final concert devoted to Anglo-Russian composers.

J. A. W.

Piano Teachers Congress Hears Members

A program of piano music was presented by Katherine A. Lively, Julia Broughton, Louise Honsinger, Ann Chenee and Rose Raymond, all members, at the June meeting of the Piano Teachers Congress in Steinway Hall. Marion Bauer, composer and teacher, spoke on Music in times of crises. The season concluded with the annual luncheon at the Hotel Wellington immediately after the meeting.

High School Musicians Admitted to N. Y. U. Orchestra

Dr. J. Warren Erb, conductor, is admitting high school musicians to the summer orchestra of New York University it is announced by Dean E. George Payne. The ensemble meets daily to Aug. 13 at Washington Square College.

Ralph Thomas Presents Pupils

Ralph Thomas, Hollywood voice teacher, presented two student concerts on June 21 and 28 in his studios. The first was by juvenile pupils and the second by adults.

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SEES "MIDDLE REGISTER" AUDIENCES GAINING IN U. S.

A vast "middle register" audience has grown up in this country and is waiting to greet artists with open arms. This is the conclusion of Michael Edwards, young baritone, who, in his six-weeks' tour of the United States and Canada estimates that he has sung to at least a quarter of a million persons.

"This term, 'middle register,' is not mine," he explained. "It was coined by Sigmund Romberg, with whose company I have been appearing. It defines the group that has crowded concert halls, theatres and even boxing arenas wherever we have been heard with audiences averaging at least 5,000. The response indicates to me that people like this type of program. The company is wanted back in every place that it appears. The reaction has been really tremendous."

Always interested in the so-called lighter type of music and with operetta experience as a background, Edwards had come to New York from Hollywood, where he was singing and where he recently had a screen text, to see about joining a proposed Broadway light opera company. On the advice of his representative, he had brought some scores with him and was asked to sing them. While he was singing, Mr. Romberg happened to drop in to discuss some details of his proposed tour. He listened—then made an offer.

"I was surprised when he invited me to join the company," the personable young singer exclaimed. "I had crossed the continent to see about a Broadway appearance and now I was asked to do something entirely different, but equally interesting."

The Romberg entourage, which has toured the West, South and Canada and parts of the East, includes two other singers, Marie Nash and Grace Panvini and a concert orchestra. Not only Romberg compositions make up the program, but other operatic music of popular sort, and here it was that Mr. Edwards' preparation came in handy.

Introduced to the singing field as an Atwater Kent winner, he had studied

MICHAEL EDWARDS and SIGMUND ROMBERG go over a score of one of the latter's operettas.

with Mario Basiola and the late Herbert Witherspoon, both formerly of the Metropolitan, and even now is working with Mario Chamlee, former Metropolitan tenor, on the Pacific Coast. He has appeared with the Detroit Civic Opera, toured in The Great Waltz and other operettas, and concertized in South America.

Mr. Edwards, Canadian born but now an American citizen, has included some 250 appearances in Army camps during his travels. Interested in opera and operetta, he is preparing to continue in both, but confesses that a combination such as the Romberg plan seems to him the best "common meeting ground."

"WHAT TO DO" AT CONCERTS OUTLINED FOR RECITALIST

Giving a recital is not merely a matter of preparing a program. Any thoughtful diva can tell you that some hours with a modiste, if you are a woman, are essential. In fact, entrances and exits should be rehearsed as carefully as the curtain calls of a new theatrical production.

Although prepared as a guide for young artists, some of the more mature musicians whose stage deportment has at times been a subject for comment by critics might well hearken to Oscar Wagner's New Decalogue. The Dean of the Juilliard Graduate School has indited the following "10 Commandments for Concert Performers," which he cheerfully prescribes as an antidote to traffic snarls and more flagrant violations of protocol back of the footlights:

1. **Be easy and natural. Don't be stiff or affected, sloppy or slouchy.**
2. **Enter and leave the stage at a natural cheerful pace. Don't race or dawdle.**
3. **Adapt your steps to your stature and to what will give the audience the impression of ease and naturalness. Don't take mincing steps or giant strides.**
4. **If a man, don't ever precede a lady onto the concert stage or in leaving it. Don't ever step between her and the audience.**
5. **Don't bow while walking or enter or leave a stage with head bowed and eyes cast down. Your gaze should be level.**
6. **Walk to your destination and then bow if the applause lasts that long. On being recalled to the stage, remember that one bob of the head is not a bow. Bow two or three times before leaving the stage, remembering to let the audience see your face between bows.**
7. **If a man, don't allow your arms to dangle in front of you while your head is inclined in a bow. Don't gesture with your arms or clutch them to your anatomy. Thumbs should keep light contact with the braid on your dress trousers while bowing unless you have a book or an instrument in your hand; in such case you are freer, as are the ladies at all times, to do as you please so long as it is simple, smooth and unaffected.**
8. **If soloist with an orchestra, thank the conductor for the pleasure of appearing with him and for his efforts in your behalf, before acknowledging the thunderous plaudits of the multitudes in the audience.**
9. **Don't bow, if you are playing an accompanist, unless the soloist makes clear to the audience and you that such is desired. Remain quietly seated until the soloist starts to leave the stage.**
10. **In the playing of a sonata, trio or quartet don't bow by yourself; when you are playing ensemble, the ensemble should bow together. When the group is recalled to the stage, allow enough room for your colleagues to get on the stage after you.**

Charlotte B. Ringquist Returns From Six-Week Tour

Charlotte Boerner Ringquist returned to Hollywood recently from a concert tour to the Northwest.

The tour covered six weeks and Miss Ringquist returned to sing on Mother's Day at the Hollywood Canteen, where David Forester also conducted Aaron Copland's Lincoln Portrait with Edward G. Robinson as narrator. On May 11 she sang for the graduation of 800 flying cadets in Burbanks and that evening at the Officers' Club in the Roosevelt Hotel. Later engagements were at Culver City, Long Beach, Santa Barbara, San Diego, Riverside, Redlands, Santa Ana and Pasadena.

Touring with the Bing Crosby production, Miss Ringquist was heard by service men at Camp Pinedale, Fresno; Gardner Airfield, Bakersfield; and gave an impromptu program while en route on her trip in Hollywood. On June 27 she appeared again with Forester at Hollywood Canteen and July 13 was heard for the third time at Redlands Bowl.

Hempel to Give New York Recital in Fall

Frieda Hempel, soprano, formerly of the Metropolitan Opera, concluded her series of Sunday evening radio concerts with the broadcast of her own military march, The Nation Calls. Miss Hempel now is preparing her programs for next season's tour, which starts with her Town Hall recital on Oct. 10.

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Across the Country with the Musical Courier

BETHEL, ME.—Mariam Burroughs, violinist, of Boston, was guest soloist at the commencement concert of Gould Academy on June 13 at the Congregational Church. Margaret Kurkjian, also of Boston, was accompanist.

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BETHLEHEM, PENNA.—Dr. Ifor Jones, conductor of the Bethlehem Bach Festival and Lilian Knowles Kemp, contralto, who has been soloist at several of these annual musical affairs, have announced their marriage. They will reside here.

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BIRMINGHAM, ALA.—Dorothy Phillips, violinist, pupil of Ottokar Cadek, has received an appointment to the National Music Camp at Interlochen, Mich.

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BLOOMINGTON, IND.—Dean Frank B. Jordan of Drake University College of Fine Arts received the Mus.D. degree at the commencement of Illinois Wesleyan University here on May 31.

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CAMP UPTON, N. Y.—Lawrence Tibbett, Winifred Heidt and Sarita Romero gave a joint program on June 13 here for service men under USO-Camp Shows auspices. On Decoration Day the Metropolitan Opera baritone was also heard at the Marine Barracks at Quantico, Va.

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DUBUQUE, IA.—The May Day Festival of the Junior C. Y. O. Symphony Orchestra and String Choir of Dubuque parochial schools was held in Loras Gymnasium on May 24 with Edward Schroeder conducting. Roger Sullivan was pianist.

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FORT MONMOUTH, N. J.—Albert Spalding, American violinist, gave a recital for service men here on June 17 under the auspices of USO-Camp Shows.

KANSAS CITY, MO.—With numerous war industries in our city, and an increased population now over 50,000 the Music for Victory drive goes on triumphantly.

The new Music Hall concert series, James Nixon, manager, is booked solid for the next season. The Horner-Moyer Management reports fine prospects for next year, following a successful season. Walter Fritschy's 37th consecutive concert series opens on Oct. 26 at the Music Hall with the Don Cossacks and includes also Fritz Kreisler, Robert Casadesus, the Ballet Theatre (re-engagement), and Baccaloni's production of Don Pasquale.

P. C. B.

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LOS ANGELES.—A program of Russian music, at the Greek Theatre in Griffith Park on Aug. 22 will be presented by Maria Kurenko, soprano; Shura Cherkassky, pianist; and an orchestra conducted by Constantin Bakaleinikoff. Michael Panaieff and his partner, Audray Myland, will dance.

•

MADISON, WIS.—The regents of the University of Wisconsin have voted to continue members of the Pro Arte Quartet as individual members of the music staff. Dr. Sigfrid Prager, conductor of the Madison Civic Symphony, opened the annual series of summer concerts by the Municipal Band on July 4 in Henry Vilas Park. Ten students received scholarships at the University's 13th annual clinic in Madison West H. S. Muriel Rahn, Negro soprano, gave a recital on July 4 at the university. The summer series there was inaugurated on June 20 with a recital by Henry Scott. Three concerts "under the stars" are to be given at Camp Randall on the university campus.

W. L. D.

MEXICO CITY.—Leopold Stokowski will be guest conductor on July 30 and Aug. 1 of the National Orchestra of Mexico in the series in the Palace of Fine Arts. Eugene Goossens and Sir Thomas Beecham will also appear. Carlos Chavez resumes the baton on Aug. 6. Stokowski's return is his first since 1931.

•

MOREHEAD, KY.—Charles Haubiel gave his lecture-recital, The Path of Music, at State Teachers College on July 13.

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NORWICH, N. Y.—A series of three concerts, sponsored by the Community Concert Course, George W. Brooks, president, is assured for next season. The Monday Music Club, Helen Oates, president, has re-elected officers and added Harriet B. Riesberg to the program committee. Pupils of Sadie Quinn gave two concerts recently. At the high school commencement, the Weiler-Riesberg prizes in music were awarded Helen Haggerty, Lynn N. Peterson, Jr., and Mark Foster. Gerald Pierce conducted the orchestra and chorus. The program was under the direction of Sarah Mason Curnalia.

F. W. R.

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OMAHA.—The Omaha Music Teachers Association at its June meeting installed Fred G. Ellis, president, Will N. Hetherington, vice president, Vernon C. Bennett, treasurer, and Eleanor Lear Graham secretary, for the coming year.

The Omaha World-Herald continues to sponsor annual community "sings" on Sunday evenings during the summer at Elmwood Park, attended by thousands.

Richard E. Duncan, conductor of the Omaha Little Symphony, has been accepted for limited war service by the Army. Mr. Duncan will be in the medical corps, and stationed at Omaha.

H. M. R.

PASADENA, CALIF.—Pierre Luboshutz and Genia Nemenoff, duo-pianists, will be heard here in a recital on July 25 following their appearances on July 21 in Laramie, Wyo. They expect to summer on the West Coast and will work on a new concerto, which they will premiere on Nov. 5, 6 and 8 with the Philadelphia Orchestra in that city, repeating it on Nov. 9 in New York.

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PHILADELPHIA, PENNA.—Traviata was presented by the American Youth Opera Company on June 16 in the Plays and Players Theatre. The young artists are students and employed in war activities. Diana Irvine is director of the group.

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ROCHESTER, N. Y.—Because of increased duties at the Eastman School of Music, Samuel Belov has resigned as director of Hochstein Memorial Music School after 12 years. His place will be taken by Emanuel Balaban, director of the opera department at Eastman School.

Joseph Wagner, composer-pianist, gave recitals for the Syracuse Rotary Club, at the Clark Music Co. salon.

William G. Sutherland, who, studied with Edward MacDowell, is working on communications instruments for the Stromberg-Carlson Co. Mr. Sutherland, who was a member of the Rochester Civic Orchestra, is also giving programs for service men.

William Hacker, pianist-conductor, was heard as soloist with the University of Rochester Glee Club at its annual concert, in 10 of the Brahms Liebslieder waltzes. Guy Fraser Harrison conducted.

Mr. Hacker has joined the list of artists managed next season by Harry Culbertson, Inc., Chicago.

PASSED AWAY

SIGRID ONEGIN

SIGRID ONEGIN, 52, noted operatic contralto, died in Magliaso, Switzerland, according to a radio report from Berlin recorded in New York on June 18 by the Associated Press. No details were given as to the time or cause of her death. Mme. Onegin, with her husband, Dr. Fritz Penzoldt, and her son, Peter, had taken up residence in Switzerland in 1932.

Born in Stockholm, of German parents named Hoffman, she went with her family to Paris at 12 and three years later to Germany, where she studied singing with Luise Ress in Frankfort and E. R. Weiss in Munich. After further study with di Ranieri in Milan, she sang in concerts and made her opera debut in Stuttgart as Carmen in 1912, at the suggestion, it is said, of Max Schillings, the director. From 1923 to 1939 she studied with Louis Bachner.

The singer was first married to Baron Lyoff Onegin, Russian nobleman, who was wounded in the World War and died at the start of the Russian Revolution. After the armistice, Mme. Onegin sang in various European countries and joined the Munich Opera in 1919. The following year her second marriage took place to Dr. Penzoldt.

She was engaged by Gatti-Casazza for the Metropolitan in 1922, but made her American debut previously as soloist with the Philadelphia Orchestra. Her Metropolitan bow was made Nov. 22, 1922, as Amneris in a cast including another debutante, Elisabeth Rethberg. She sang several Wagnerian roles with this company, in which the size and richness of her voice commanded much attention, but gained a greater following in her subsequent American concert tours, in which she proved a marked favorite with the public. Especially by the remarkable range and flexibility of her voice, and ability to sing coloratura throughout, Mme. Onegin recalled vocalists of the "Golden Age." She sang at the Berlin State Opera from 1926 to 1933. In the latter years she was also a feted soloist at the Salzburg Festivals, where she was heard in such roles as Orfeo and Verdi's Lady Macbeth. Revisiting America in 1934, she was heard as Dalila in a guest performance by the Cosmopolitan Opera. Her last New York recital was in 1938.

ARTHUR FINLEY NEVIN, 72, American composer and a brother of the late Ethelbert Nevin, died on July 10 in Sewickley, Penna. Born in Edgeworth in the same state, he studied at the New England Conservatory with Bendix, Nobbs and Goetschius and in Berlin with Klindworth, Jedliczka, Boise and Humperdinck. He had served as professor of music at the University of Kansas from 1915 to 1920. In the last war he was director of the music program at Camp Grant, Ill. From 1920 to 1922 he was director of municipal music in Memphis, Tenn. His compositions included the opera Poia, the first American work given at the Berlin Royal Opera in 1910; a shorter opera, A Daughter of the Forest, produced in 1918 by the Chicago Opera; the cantatas Djinns and Roland; choral music, orchestral suites and chamber music, piano works and songs. His widow, a son and a sister survive.

RUBY ELZY, 33, Negro singer, who had been heard widely as Serena in Porgy and Bess, died in a Detroit hospital where she had undergone an operation, on June 27. Miss Elzy studied at Ohio State University and at the Juilliard School of Music. She had sung more than 800 performances of the Gershwin opera. In 1937 she sang at a White House luncheon for Mrs. Franklin D. Roosevelt. In the same year she had given a New York recital.

ALEXANDER KAHN, 71, agent for concert artists in Paris for twenty years and active in organizing the Ballet Theatre here, died on June 16 in New York. His widow, a son and a daughter survive.

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IN SCHOOL AND COLLEGE

Cleveland Institute Holds Commencement

CLEVELAND.—Erich Leinsdorf, who succeeds Artur Rodzinski next season as conductor of the Cleveland Orchestra, returned to this city from his Virginia farm to deliver the address at the commencement exercises on June 10 of the Cleveland Institute of Music. In the absence of Capt. Beryl Rubinstein, director, now with the armed services, Ward Lewis, acting director was in charge and announced the following scholarship winners in the conservatory course:

Piano, Marguerite Hoffacker, Colette Jablonski, Florence Kampe, Margaret Peterson, Edith Warner, Doris Weisenbach, Florence Wilkof. Voice, Evelyn Allen, Sylvia Gottfried, Mildred Mueller, Martha Salzman, Pattison Story, Betty Lou Varley, Ray Wolansky. Violin, Sidney Harth, Reah Mae Hillenkamp, Jeannette Jones. Clarinet, Betty King. Flute, Walter Mayhall. Theory, Reta Biehle, Flora True Bowen.

Ralph S. Schmitt, president of the Institute, conferred the Bachelor of Music degree on Sara Leah Budweiser, in violin; Ylda Farkas, piano; and Louis Howard Whittaker, Jr., tympani. Carolyn Raney Blakeslee, a graduate of the Eastman School in voice in 1938, received the Master of Music degree.

The program of the class of 1943 included a group of Debussy works by Ylda Farkas; three excerpts from Moussorgsky's Nursery Cycle by Carolyn Raney, with Margaret Denison at the piano; an excerpt from Lalo's Spanish Symphony and Novacek's Perpetuum Mobile, by Sara Budweiser, with Doris Weisenbach at the piano; and a tympani demonstration by Howard Whittaker.

Leonard Shure, who heads the piano department for the summer session, has been engaged to continue as a faculty member during the regular session starting in the fall. In a recital on June 22, Mr. Shure gave a dramatic, warm-blooded and romantic reading of the Brahms variations on a theme by Handel, five preludes by Shostakovitch and Schumann's F minor sonata, Op. 14. This was the first event of the summer session, which opened on June 21 and continues through July 31.

Other recitals were given by Teresa Testa, violinist, on June 26 and Marjorie Phelps, soprano, with Tech. Sergt. Fred Popper, pianist, on June 29 Lionel Nowak, of Converse College, will be heard in a piano recital on July 27.

Before the close of the regular semester, the children of the preparatory theory department, ranging from six to 16 years of age, presented an original operetta, East of the Sun and West of the Moon, under the direction of Marie Martin, assisted by the Junior Orchestra, Howard Whittaker, conductor. The musical score, in the making for some six years and to which 42 children contributed, proved attractive and the large cast showed understanding of their parts. N. N.

Cadman Cycle Staged at Indianapolis Festival

INDIANAPOLIS.—The fourth Festival of American Music, presented under the direction of Fabien Sevitzky on May 7 and 8 at Jordan Conservatory, featured a dramatic presentation of Charles Wakefield Cadman's song cycle, White Enchantment. The orchestra of the conservatory and the Jordan-Butler Chorus, Joseph Lautner, director, gave the programs. Irene Nygard, pianist, was heard in the first local presentation of Fuleihan's Epithalamium and Indianapolis premieres were also given of scores by Normand Lockwood, Randall Thompson, Tuthill and Hageman. Other American composers represented were George L. Osgood, Orville J. Borchers, Curtis York, F. Melius Christiansen, Homer Simmons, David Guion, Avery Robinson, Reuel Lahmer, H. Alexander Matthews and Roy Harris.

Barone New Director at Philadelphia Musical Academy

PHILADELPHIA.—Dr. Joseph Barone has been appointed managing director of the Philadelphia Musical Academy, it is announced by President Jani Szanto. Leonard Treasch, bass-baritone, has been added to the faculty.

Dr. Barone is conductor of the New York and Philadelphia Little Symphony orchestras, for which auditions will shortly be held. Applications for appearances by soloists and conductors and by composers who desire to have their works presented should be addressed to him at Bryn Mawr, Penna., where he is director of the Bryn Mawr Conservatory. He also is the head of the music department at Harcum Junior College, Germantown Friends School and Narberth School. L. N.

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FREDERICK DVONCH
received the Mus.D. degree on June 23 at the Town Hall commencement of the New York College of Music. He conducts this summer at Chautauqua, New York.

N. Y. College of Music Graduation

The 65th commencement of the New York College of Music was held in Town Hall, New York, on June 23. Students from the piano, violin, harp, vocal and chamber music departments participated. Those programmed were Leontine Bodenlosz, Rudolph Querfurth, Claire Brantley, Marie Moraud, Virginia D'Ascoli, Karl Kohn, Lila Asmus, Elizabeth Hoehl, Ruth Leonard, Henriette Luisi, Seymour Wakshal and Lotte Landau. Accompaniments were provided by Dr. Otto Herz. Leslie Hodgson was at the second piano for Miss Landau in two movements from Saint-Saens' G minor piano concerto.

Director Carl Hein presided and awarded the diplomas and certificates and the Mus. D. degree to Frederick Dvonch.

5 Added to Faculty at Mannes Music School

Five members have been added to the faculty for the fall term at the Mannes Music School, New York. Though it had been orginally planned to operate on a reduced schedule, due to the war, the advance enrollment was so large that it necessitated offering new courses and greater student activities for the coming season.

A special class in chamber music will be conducted by William Kroll, first violinist of the Coolidge String Quartet. Frank Miller, first cellist of the NBC Symphony, is another addition to the faculty. The vocal Department will be augmented by Ralph Herbert, now currently starring as Baron Eisenstein in the New York production of Rosalinda. Lotte Hammerschlag, of Vienna, joins the faculty as viola instructor. For the post in school music of the Pedagogy Department, Alice Pagano has been selected.

The Mannes Music School is chartered by the Regents of the University of the State of New York, and offers instruction in all branches of music to children, beginners and advanced amateurs, as well as professionals.

Norfolk Music School Reports Capacity Attendance

NORFOLK, CONN.—Complete capacity was reported by Bruce Simonds, director, as the Norfolk Music School of Yale University, opened its six-week summer session. The accent this year is on chamber music and the faculty, in addition to Dr. Simonds, pianist, includes Hugo Kortschak, Emmeran Stoeber, G. Wallace Woodworth, Arthur Hague, Virginia French Mackie, C. L. Barber and Elizabeth Chase. A series of concerts will be presented during the session.

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In the Studios

Maude Douglas Tweedy

Marjorie Hamill, soprano, was soloist with the Trinity Male Chorus at Trinity Lutheran Church, Brooklyn. At the home of Agnes Long, Queens Village, Miss Hamill sang arias from The Magic Flute for the Metropolitan Opera Guild. Soloist at North Reformed Church, Newark, and the Flushing Free Synagogue, she was heard in special services at First Presbyterian Church, Rutherford, and Old Bergen Church, Jersey City. Miss Hamill appears on the Victory is Our Business program weekly over WOR, sang with the orchestra conducted by Herman Neumann and also with the NBC Symphony under Stokowski. On June and 9 she sang Gretel in the production at Rutherford of the Humperdinck opera. Others in the cast were Betty Thombs as Hänsel, Jeanne Palmer as Gertrude, Alice Marting as the Witch, Betty Hay the Dew Fairy and Maria Della Rosa, Sandman.

Yvonne Luzay, soprano, gave a recital recently at Miss Tweedy's studio with Alice Wightman at the piano. Martha Haskins, soprano, was heard on June 22.

Soloists from the Tweedy studios participating in recent Sigma Alpha Iota programs over WNYC included Marjorie Hamill, Martha Haskins, and Betty Thombs. Leota Fisher, soprano, is soloist at Hitchcock Memorial Church, Scarsdale and was soloist at special services in St. Nicholas Collegiate Church, New York. Larra Browning, soprano, is soloist at St. Andrew's Church, South Orange and Temple Rodeph Sholem, New York. Raymond Otto, baritone, is singing at the Church of the Ascension, New York. Susan Habig is soprano soloist at Holy Trinity Church, Hackensack.

Ruth Krug, contralto, gave a program of sacred music at Kings Highway Baptist Church, Brooklyn with Alice Wightman at the organ, and a song recital at the East Orange studio of Ruth Landes with the latter at the piano. She was soloist in Saint-Säens' Christmas Oratorio at First Presbyterian Church, Rutherford, and is regular soloist at St. Andrew's Church, South Orange and Flushing Free Synagogue. In August she gives a concert at Smiley's Lake, Minnewaska, N. Y. Marjorie Tollman, soprano, was soloist with the Fiske Jubilee Singers on their tour of the South. On Inter-racial Sunday, she was heard in Spirituals at the First Presbyterian Church, Rutherford. She is soloist at St. James' Presbyterian Church, New York. Adele Rivie, soprano, has fulfilled renewed engagements at the Wivel, Harlequin and Mon Paree clubs in New York. She is summer soloist at Grossinger's, Ferndale and the President, Swan Lake, and on Decoration Day gave a concert at Green Mansion, Warrensburg, N. Y.

These artists are from Maude Douglas Tweedy's studios.

Ernesto Berúmen

Charlotte Harris and Blanche Gaillard, pianists, recently gave recitals at the La Forge-Berúmen Studios, New York. Both are artist-pupils of Ernesto Berúmen. Miss Harris played classical and modern numbers including a group of etudes by MacDowell, displaying technical equipment and fine musicianship. Miss Gailliard, who has been heard in Town Hall recitals, played with splendid technical command and sensitive touch.

N. E.

Vera Curtis Gives Summer Courses

Vera Curtis will have a busy teaching schedule at her New York studios until Aug. 15. Her students include several young artists who have come to the city especially to study with her. Five Curtis pupils are participating in the summer session of operatic acting given under the auspices of the New York Singing Teachers Association by Désiré Defrère.

Perfield Pupils in Recital

Pupils of Effa Ellis Perfield presented a piano and musicianship recital at her New York studios on June 20. Gillian Krag, 4 and Toni Sandor, 4, were assisted by Lucy Krag, 7, Gertrude de Gersdorff, 4, William Wheelock, 6, Morgan Wheelock, 4, and Stephany Miller, 6 years old. Gillian and Toni played 15 numbers from their repertoire of 46. Demonstrations of musicianship and notation included the recognition and writing of bird calls, rhythms, melodic reading. The other young pianists each played five compositions.

Clarence Adler Presents Pupil

Dr. Clarence Adler presented a new keyboard artist, Lucille Rothman, 13, at a recent recital in his New York studios. Her program included works by Beethoven, Hummel, Mendelssohn, Chopin, Liszt and Chopin-Liszt. Miss Rothman, a pupil in Joan of Arc H. S, has been studying with Dr. Adler for three years and will continue her work this summer at his music colony, Ka-rin-o-ke, at Lake Placid, N. Y. A reception followed her recital.

HAENSEL and GRETEL IN RUTHERFORD, N. J.,

where Maude Douglas Tweedy presented her pupils in the Humperdinck opera in the Presbyterian Church Parish House, for the benefit of the Bible School and choir activities. Alice Wightman coached the music and was piano accompanist. The cast comprised Betty Thombs and Marjorie Hamill in the name parts; Jeanne Palmer and John Russell as Gertrude and Peter, the parents; Maria Della Rosa as the Sandman; Betty Hay, the Dew Fairy; and Alice Marting, the Witch. All but Mr. Russell are Miss Tweedy's students. Professional scenery was made by William Shettsline and Richard Hamilton, of the Rutherford Little Theatre Guild. Carol and chapel choir members directed by Miss Wightman and Mrs. Thurston Cooper, were the chorus.

Thorner Pupils Aid Russia

Marjorie Forbes, soprano, and Arthur Ulisse, tenor, pupils of William Thorner, gave the program at a recent tea for the benefit of Russian War Relief in New York. Oscar Straus, composer, was present to hear the artists in excerpts from his Chocolate Soldier and Dream Waltz as well as operatic arias.

Hier Students in N. J. Programs

Pupils of Ethel Glenn Hier recently presented programs at the Methodist Church, Roselle Park, and the Y.M.C.A., Elizabeth, N. J. The first featured piano numbers and songs in costume. Alex Prochazka composition pupil, played three of his own works. At the Elizabeth program a telegram from Mrs. Edward MacDowell was read by the president of the Junior MacDowell Club.

Rose Goldblatt's Summer Classes

MONTREAL.—Rose Goldblatt is conducting a summer master class in piano at her studios. The term is from July 1 to Aug. 15 with individual and group sessions. The course covers essentials of technic, approach to musicianship, "success in playing the piano", personality in music. Miss Goldblatt studied with Dr. Egon Petri, and made her New York debut in Town Hall last season.

Salzedos Reopen Harp Colony

CAMDEN, ME.—For the thirteenth consecutive summer, Carlos and Marjorie Call Salzedo are conducting their Harp Colony here. Known as the Victory Summer Harp Colony of America, master classes will continue until the end of September. A special feature is the course in orchestral and ensemble training.

Tureck on Juilliard Staff

Rosalyn Tureck, pianist, has been named to the summer faculty of the Juilliard School and will lecture on Bach's relationship to his time and also the present. She is giving six lecture-recitals during which she is presenting preludes and fugues, partitas, suite, concertos, choral preludes, the D minor Chaconne and the Goldberg Variations.

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BERNICE FROST SAYS . . .

Junior High School Age

One of my pupils, a Junior High School boy, is becoming a serious problem because he wishes to study only solos such as The Marine's Hymn, Anchors Aweigh, etc. I do not want the boy to lose interest in his study, as he has a nice talent. But since he is not ready to play these numbers, I feel we are wasting time and defeating our lesson purpose. What do you suggest? M. R.

If your pupil wishes to play such numbers as The Marine's Hymn and Anchors Aweigh, let him play them. If he cannot read the originals, there are many simplified arrangements—or, if they are too difficult, let him play the tunes "by ear." Teach him the fundamental triads and how to use them as accomplishments, learning a little harmony, developing his ear and giving him a practical keyboard facility. He can play other melodies he likes in this manner and save time at lessons. Under no circumstances let the boy know you do not approve of these tunes. The whole country is now singing them and you cannot change his opinion of them, but his opinion of you probably would change. Remember our first thought in successful piano teaching is to keep the pupil interested in his lessons and in his teacher.

•

Curved Fingers

I am having difficulty with a seven-year-old who cannot keep her fingers curved. They are very weak and after four months she shows no improvement. Should I keep on insisting on curved fingers? R. O.

The most important thing for your pupil now is to produce a good tone. If she is playing with too heavy (or loud) tone, approach it from a listening angle and have her play everything very softly. You might have her do a little table work, both of you singing as it is done, so that there will be rhythm and melody included. Have patience, as it may take many more months before improvement is noticeable. Do not talk "curved fingers" to your pupil, as she must not have awareness on her part of weak fingers.

Photo by Erich Kastan
BERNICE FROST

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Good Worker

A rather advanced pupil of mine, who finished High School this year, has decided to make music her "life work." She has a fair but not outstanding talent, and although she is a good worker, I do not think it wise for her to go into music seriously. Also, it will be a great sacrifice for her parents to give her a music education. She is the best student performer in our small community and her friends have been too generous in their praise of her playing. Since I have not been consulted, should I talk to the parents? P. L. G.

I would not discuss the matter with the parents unless they request it. If the pupil has the real urge to become a professional musician, nothing you can say at this time will change her mind. If she is a good worker, she may do more than a talented student who has less working ability. A year in a good music school among more talented students and away from her admiring friends will be a good test for her, and time only can prove what is best.

•

Scales

In which grade do you begin scale study? Do you have pupils play more than one octave before the second grade? M. L. K.

I like to begin scales in the early part of the first grade, using pieces in the same key as the scale being studied. Pupils should play scales in two to four or more octaves as soon as possible, which should be in their first year of study. Try, especially with older pupils, to present hands together through contrary motion.

•

Sophisticated

What books do you suggest for the adult beginner? I have a very sophisticated young lady who wishes to begin study and I am afraid I shall not be able to satisfy her with the books I have been using with other older beginners. D. R.

Sophisticated or not, if the young lady is a beginner, she will have to start at the beginning. First of all, get rid of your fearfulness. I find young people with this air very interesting and not at all difficult. I, naturally, use my own book, "At the Piano Book One," for adult beginners (not progressing rapidly) and I recommend "The Adult Explorer," Ahearn, Burrows and Blake; Oxford Book for Older Beginners; Book for Older Students, by Carter, and any of the other many good books of this type.

•

Second Grade Lack

I have difficulty in building a satisfactory technique and reading ability in my second grade pupils. They finish their Second Grade Book in about a year and are then not ready for the Third Grade Book. I have wondered if the average Grade Three Book is not too difficult? The pupils will not practice technical exercises and work little on their scales. I cannot put these pupils through another second book, as they will think they are being put back. Can you tell me what I can do to meet this situation? J. C. B.

You cannot assign your pupils another second grade book after they have completed their first one. While they are still in the second book, however, you can give much supplementary music, such as many solos, easier classics in collections, an ensemble book and much sight-reading material. Technical exercises, as such, do not at this time have meaning to the pupil. Take passages from material being studied and play these in various keys and positions on the keyboard. The average Grade Three Book I do not find too difficult. On the contrary, I find most of them too easy.

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Opera from 1597 to 1940 Surveyed

Reviewed by LEONARD LIEBLING

ANNALS OF OPERA, by Alfred Loewenberg, with an Introduction by Edward J. Dent (Broude Bros., 115 West 57th Street, New York; W. Heffer & Sons, Ltd., Cambridge; price $25).

An imposing 879 pages by a noted authority now in residence at Cambridge, England, who spent twenty years assembling and creating this highly inclusive tome. It covers the period 1597-1940 and would have been brought down to 1943, had not the war interfered with further research.

The Annals (3,700 operas and over 1,000 composers) is entirely a recording of dates and facts, names of composers and librettists, the type of their works, translations, different versions, world and local premieres everywhere, as well as revivals—but no descriptions of plots, no musical analyses, no personal critical comments except to state at times which of a composer's works had most success. The volume therefore represents a skeletonized chronological history and dictionary of opera, reduced to essentials for quick reference, aided by three Indices—Composers, Librettists and General.

It is easy to trace the entire historical course of opera in these Annals, the start, development, spread and decline of styles, and the various countries in which they flourished or were neglected. The Introduction by Professor Dent integrates the material in a thoughtful, rapid running account. The Preface of the author is excessively modest, confining itself merely to description of his method of research, arrangement and annotation. The prodigious labor that must have gone into his book is as creditable to his purpose as it is rewarding to serious students of opera, music critics and all those who include reference works in their libraries.

THE SINGING TOUCH, by Betah Reeder. Galaxy Music Corp., New York. 64 pp. $1.25.

Much original study has gone into this work on cantabile piano performance. The book is compact, scientific, not difficult to understand. The author states that "the art of touch lies in the precise timing of the release of the hammer for the producing of tone, and the timing of the release of the damper for the stopping of tone. . . . The secret of a good touch lies in executing the let-off of the hammer by an intentional impulse in touch, and the fall of the damper by the sudden release of the key." The writer shows by diagrams and descriptions that cantabile, leggiero, tenuto and sforzato effects are determined by the manner and moment in which the finger delivers a percussive impetus and releases it in relation to the key mechanism. There are sections dealing also with the pedals and with the evolution of piano touch. The dedication is to Marshall Kernochan.

BEETHOVEN'S SECOND-PERIOD QUARTETS, by Gerald Abraham. Oxford University Press. 85c.

Another Musical Pilgrim brochure. The works discussed searchingly (with thematic examples) are Opus 59, Nos. 1 and 2; Opus 74, and Opus 95. In these pages Beethoven has already found freedom in style, and here and there shows foreshadowings of his later towering originality. The theoretical study of all great chamber music is indispensable to all professionals and serious students no matter what instrument they play.

SONGS

MEN, COME ALONG, by Frank La Forge. G. Schirmer, Inc. 50c in U. S. A.

The American composer-teacher is also the author of the text in this spirited number, which is suitable to both the popular and serious field, for it has verve and lilt. A marching song, the rhythm has a sweep, and the range is easy.

THE TWO PRAYERS, by Henrietta E. Enners, words by the Rev. Andrew Gillies. D. L. Schroeder. 50c.

Set in three keys, this sacred number contains a prayer by a lad and one by his father. It is melodic and not difficult; there is a final climax which adds to its appeal. A good number for male church soloists.

SONG OF THE SEABEES, by Peter De Rose, lyric by Sam M. Lewis. Robbins Music Corp.

Bearing an appeal from the Navy Department for men to enlist in the Construction Battalions, this song is dedicated to this branch of the forces. It joins the list of patriotic numbers which should have particular appeal to male singers.

SONS; words by Grace Noll Crowell, music by Robert Huntington Terry. Michael Keane, Inc., New York. 50c.

The poet won the title of "American Mother of 1938," and her lyric is a touching one, concluding with the lines, "I am glad that I have had . . . clean sons to give, That other sons may live." Mr. Terry sets the contrasting sentiments of the verses with dramatic effectiveness. The song ends *fff* on a sustained upper E.

FOR VIOLA AND PIANO

FANTASY, by Frederick Jacobi. Carl Fischer, Inc.

The warm melodic fancy and eloquence of this score are wedded to a design of ambitious sort, with much filigree work for the solo instrument. Alternating with passages of rapid, chromatic runs are pages of more soulful expression, some played with mute. There is exacting writing for the viola, which calls for an expert technician. The piano part is largely subordinate, though integrated in the general pattern.

FOR VIOLIN AND PIANO

37 VIOLIN PIECES YOU LIKE TO PLAY. G. Schirmer, Inc. $1. in U. S. A.

A great deal for very little is contained in this album of the most popular short works for the instrument. It has the advantage of excellent quality, for this reprint of fine individual editions includes works transcribed by such masters as Wilhelmj, Auer, Pollitzer, Hartmann and others, and many expert fingerings by the late Philip Mittell. Bach, Wagner, Schubert, Handel, Tchaikovsky, Wieniawski and many others are represented.

CHARLES HAUBIEL AT WNYC MICROPHONE.

The composer-pianist has completed his second year on The Path of Music programs broadcast Monday afternoons from New York University studios. On Wednesdays he spoke on War and Music, with artists assisting.

FOR CELLO AND PIANO

FORGOTTEN MELODIES, Twelve Pieces by Old Masters. Universal Edition, Associated Music Publishers, Inc., New York. $1.25.

This collection of antique music for cello, edited by Joachim Stutchevsky, has evidently merited a new American edition, since the copyright has recently been assigned to Associated. The exquisite pieces are by J. and M. Haydn, Marcello, Handel, Philidor, Chiesa, Rubino, Albrechtsberger, Corelli, d'Herveloix and Schenck. The editing is exemplary.

FOR PIANO SOLO

DANCE SOLILOQUY, by Gail Kubik. Mercury Music Corp., New York. 60 cents.

Clever and amusing writing is contained in this able little piano piece, which mildly satirizes "some dance *clichés* of our time," including a suggestion of boogie-woogie in the middle part. There is use throughout of an easily moving tune against an *ostinato*. Recommended as an original and not too weighty item fairly simple to play.

SCHERZO, IN B MINOR, by Helen Boykin. Schroeder & Gunther, Inc., New York. 40c.

Precision and clear form are characteristics of this four-page solo. It is marked *"spiritoso,"* and one of the features is alternation of the melody between hands. Opportunity for octave playing is provided. A middle section,

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andante cantabile, provides a brief interlude.

EVENING ON LAKE KORONIS, by Myra Adler. Theodore Presser Co., Philadelphia. 60c.

Indian maidens and watery backgrounds seem naturally to lead to arpeggio effects. Here we have Koronis singing as she glides over the water in her canoe. The melody is in the right hand, and the water music written on two additional staves, as the left and right hand alternate in producing it.

New Piano Works by Soviet Composers

Reviewed by Grace Hofheimer

SONATINE, Op. 13, No. 1, D. Kabalevsky. AM-RUS Music Corp., New York.

A clever, musical work in three movements by a composer who has originality and a sense of form. The first movement, *Allegro, assai e lusingo*, has charm. The second movement, *Andantino*, makes no extravagant claims but contains a wistful poetry and some good writing. The final Presto is a gay Tarantella (though the composer does not say so), offering opportunity for deft, light technical display. Decidedly good concert material, the Sonatine was presented over the CBS network by Vera Brodsky, May 9, 1943.

LIED, Op. 6, No. 3, by G. Popov. Edward B. Marks Music Corp., New York. 50c.

A poetic bit of tone color, excellent for salon recitals. Good material for the artist as a "filler" in a group, or for the advanced student as a study in tonal shading in the modern idiom. A middle section, which makes use of unison progression, challenges the pianist's art for tone control. A nice suspension at the end gives opportunity for a good pedal effect.

ETUDE, Op. 31, No. 2, by A. Alexandrov. Edward B. Marks Music Corp., New York. 50c.

The composer follows through on a three-note bass figure with a flowing melody on top. It is well constructed and has nice melodic line, but is one of those pieces that seem to give the composer more satisfaction in writing than an audience may receive in listening. While it rises to no peaks, it has a certain degree of intensity. Marked *Andante con moto*, it gives the advanced student a good opportunity to familiarize himself with certain pedal effects where chromaticism is concerned.

FOR BAND

UNITED NATIONS RHAPSODY, by David Bennett. Carl Fischer, Inc., New York. For standard band, $3.50; for concert band, $5, and for symphonic band, $6.75.

This work includes excerpts from patriotic songs of the United Nations. A narrator may be used to announce the different countries as its tune appears. Among the pieces used are Rule, Britannia; British Grenadiers; Waltzing Matilda, The Russian Sailors' Dance; O Canada; rhumba-like motives to suggest "Our Southern Neighbors"; a few measures devoted to China; then a resounding climax with Dixie, When Johnny Comes Marching Home, You're in the Army Now, and other snatches of melody to represent the U. S. A.

AL FRESCO, by Victor Herbert; tr. for band by Robert Cray. M. Witmark & Sons, New York. $2.50, "B" set of parts; $1 50, "C" set of parts; condensed score, 50c.

One of the best known of all the Herbert tunes is given a new, effective transcription.

SATB

ANCHORED BY THE GRACE OF GOD, by R. Dean Shure who also provides the text from the Scriptures. J. Fischer & Bro., 18c. A prefatory note discloses that the inspiration came from an event occurring during the Battle of the Solomons. It is dedicated to Dr. Nellie B. Huger and the School of Sacred Music at Waldenwood, Mich. Somewhat different from the usual type of church anthem, this number by the prolific American composer is a deeply emotional one. The surging and moaning of the surf, the mist of despair, the billows of gloom, all these phases of the text are effectively set while sustained octaves on the word anchored halt the moving voices and bear out the main idea. Ideally suitable for concert as well as church use.

SOMEBODY'S KNOCKING AT YOUR DOOR, Negro Spiritual, harmonized and arranged for mixed voices by George W. Kemmer. Also, CITY CALLED HEAVEN, and ROLL, JORDAN ROLL. All published by G. Ricordi & Co., 15c. The first provides at times an eight-part chorus; the second has an obbligato solo, which baritone or mezzo-soprano might take but which is not marked for any particular voice; the third also provides for divided parts and solo bits. Interesting augmentations to the numerous settings by this composer in this idiom.

WITH THE PUBLISHERS

Music Press, Inc., has opened new offices at 9 East Fifty-ninth Street, New York.

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Gladys Swarthout, Metropolitan Opera mezzo-soprano, on the July 4 broadcast of the Prudential Hour over CBS, sang Spring Will Come by Margaret Bristol and Walter Golde, with Al Goodman's Orchestra. This is a Chappell publication.

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Robbins Music Corporation is preparing a brochure containing program notes on its concert works, biographies of composers, and photographs of music educators and organizations.

•

Virgil Thomson's third piano sonata, written for Gertrude Stein, will be published this fall by Mercury Music Corp.

•

Among the important performances of the Battle Hymn, music by Earl Robinson, lyrics by Robinson and John La Touche, published by Chappell and Company, were those at Madison Square Garden, New York, under the auspices of the Manhattan Civilian Defense Volunteer Office with the New York Philharmonic-Symphony and Schola Cantorum, and June 14, at Loew's Capitol Theatre, Washington, D. C., in cooperation with the O.W.I. on the observance of Flag Day. On June 22 the work was also heard at Convention Hall, Philadelphia, on the America Speaks pageant sponsored by Russian War Relief.

•

The Roth Quartet on May 27 opened the fifth annual chamber music festival at Brigham Young University, known as Through the Centuries, and broadcast from Salt Lake City over CBS, with seven chorale-preludes of Bach translated by M. Wood-Hill.

Persichetti and Elwell Win Juilliard Publication

Vincent Persichetti, of Philadelphia, and Herbert Elwell, of Cleveland, are the winners in the annual competition for scores by American composers which will be published by the Juilliard School of Music. Dean Oscar Wagner announced the winning compositions are Persichetti's Dance Overture and Elwell's Introduction and Allegro. Nearly 50 works were entered, Dr. Wagner said. Elwell has been head of the composition department at Cleveland Institute of Music since 1932. Persichetti is a graduate of Curtis Institute and head of the composition department at Philadelphia Conservatory.

White Compositions Performed by 2 Orchestras

Dr. Clarence Cameron White's Cabin Song was played by the South Hills High School Orchestra, Raymond P. Linkenheimer directing, and the Bellevue and Allderdice Choirs sang his Song of America, Emma Steiner conducting, at the In-and-about-Pittsburgh Music Educators Club. On May 18 at the concert by the Elizabeth (N. J.) Philharmonic Orchestra, Dr. White's Elegy was programmed. The number was written in memory of the composer's wife, who was a member of the Elizabeth Philharmonic Guild. August May conducted.

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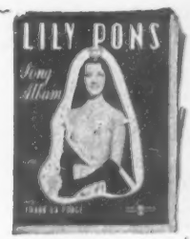

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IN THE PIANO TEACHER'S STUDIO

Early Teaching Material Reviewed

BY T. ROBIN MacLACHLAN

FOLK-SONG SONATINAS, by Oscar Rasbach, G. Schirmer, Inc. Each 60c.

The development of taste for the classics sometimes does not keep pace with the student's technical development. For such students these sonatinas will be found invaluable. Here they will find and become familiar with the Sonata-Allegro, the Three-Part Song Form and the Rondo Form. The themes in each are indicated by abbreviations, with a detailed explanation.

In both sonatinas, the traditional form of this type of composition has been followed. In the work for elementary grade, entitled Early California and written in the Key of G major, three familiar melodies of Spanish origin are used. The second sonatina in the Key of D major, From Dixieland, contains three of our own American folk tunes. The use of these familiar melodies is calculated to hold the interest of the student, and their ingenious treatment has made the sonatinas useful teaching material for elementary and intermediate students.

AMORES EN SEVILLA (Love in Seville), by Alberto Jonas. Theodore Presser. 35c.

This tango by the well known teacher and composer is an example of a good teaching piece in modern dance rhythm. The Spanish rhythms have been heard so much in the last few years that even younger students feel quite at home with them, and best known of all the Spanish rhythms is the tango. Written in modern style, interesting in modulation, this piece is melodious and will appeal to the most conservative students of the fourth year. Pedaling and fingering are carefully marked.

TEST FLIGHT, by Anita C. Tibbitts. The Boston Music Co. 30c.

A teaching piece in the key of C Major for late first or early second year students. This is a piano study brought up to date to appeal to the young student of today. Its teaching points are clear-cut. The key to the study of the piece is the treatment of the scale passage and the two-note slur. By the repetition of these, the piece acquires its value as a study. From the viewpoint of the student this is a musical description of the first solo flight, a little bumpy but with a happy landing.

THE DITSON ALBUM OF PIANO SOLOS. Oliver Ditson Co. $1.

Arrangements of songs are especially attractive to the adult student, who enjoys the experience of recreating the beloved melody at the piano. He may then congratulate himself on his choice of an instrument which requires no accompanying instrument. The arrangements of the songs, Forgotten, by Cowles, At Dawning, by Cadman, and A Dream, by Bartlett, would make the book worthwhile for this student. Many good teaching pieces are included, averaging about the fourth grade of difficulty.

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HUNTING SONG, arranged by Eric Steiner. Elkan Vogel Co., Inc. 30c.

The full title is "Beethoven, Haydn and Mozart join in a Hunting Song." The composer has cleverly arranged three themes of the great masters as a piano solo for second or early third year students. The themes are chosen from a Beethoven violin concerto, a Haydn cello concerto and a Mozart piano concerto. They are all in 6/8 meter and lend themselves well to this treatment. The student will benefit in musical appreciation and in the study of phrasing necessary to the performance of the piece.

ANCHORS AWEIGH, by Capt. Alfred H. Miles, U.S.N. (Ret.) and Charles H. Zimmerman. Easy arrangement by Hugo Frey. Robbins Music Corp. 50c.

Summer music lessons seem to be indicated this year more than ever before. This may be attributed to travel conditions and an awakening of the parent to the value of music training at this time. The teacher who assigns this new arrangement to a boy student is likely to become acquainted with some of the current juvenile adjectives, notably "super"! Taste in music, as in literature, is a process of development. Taste and a love for music can be fostered in the average student by a careful use of arrangements, modern teaching pieces, studies and the easier classics.

BY A WOODLAND POOL, by Christina Marie Senftleber. Harold Flammer, Inc. 30c.

A descriptive piece which is well named and calls to mind a pool formed by a quiet brooklet. It is natural that a faint suggestion of the American Indian should creep into the composition. The really beautiful melody must be played clearly over the quiet harmonies of the bass. This piece is recommended for the third year student whose hand reaches the octave.

LADY CAPRICE, by Leo Ascher. Edward Schuberth & Co. 50c.

The graceful, flowing quality of this melodic find will make it popular with all students of third grade or over. A slow waltz tempo is indicated, the first theme is to be played legato, while in the second theme there is a contrasting staccato. This piece will find its way to many recital programs.

BOB O-LINK, by J. Louis Merkur. Mills Music, Inc. 35c.

The A-B-A form has been used in this little piece for late second or early third year students. The repetition of A in the higher register gives the student experience in reading. Sequences repeating the bobolink motive contain the technical problem of the repeated note with changing fingers. Careful fingering and editing distinguish Bob-o-link as well as its two companion pieces, Magic Carpet and Land of Dreams by the same composer.

SEVEN MORE, by Mildred Couper. J. Fischer and Bro. 75c.

With few exceptions, the pieces are written in the treble clef only. A book done in this manner should be very popular with teachers whose method of teaching beginners is based on the reading of notes in that clef only. Other teachers may consider this a valuable experience for students who have learned the notes of both clefs. The contents are musical and interesting and will be most successful with the talented student, who may study them in his first year. The average student would do well to wait until the end of the second year, or later. Musically speaking, these numbers are worth waiting for. (The title, Seven More, refers to a previous book, We Are Seven, by the same composer.)

T. ROBIN MacLACHLAN

DUETS

FAMILIAR TUNES FOR FOUR SMALL HANDS, by Nelle Stallings Scales. The Willis Music Co. 75c.

The purpose of this book is expressed in the title. The hand development of the younger pupil has been considered, and the book may be used successfully in the second half of the first year for the average pupil. A feature of the book is the illustration of hand positions over the treble part and of the chord positions over the bass part, the latter to be used in the study of elementary keyboard harmony. Familiar tunes which are preferred by the young student have been used and both "primo" and "secondo" are easy enough to be played by a first year student.

FOR TWO PIANOS

CONCERTO IN F MAJOR, by Jean Williams. Schroeder and Gunther, Inc. $1.25.

This is a second student piano concerto by Jean Williams. First and second piano parts provide interesting work for both performers. The first movement, Allegro Marziale, a stirring theme, is timely and in accord with the spirit of young America. The Andante Cantabile provides a pleasing contrast, and the choice of the dance rhythm, Tempo di Polka, in the third movement is a happy one. In the finale we have a fitting climax ending on an optimistic note. This is good musical fare for any fourth year student. The concerto provides a fine recital number for two pianos. It may also be performed with a high school orchestra or any junior orchestra. The orchestration has been designed so that it may be successfully performed by two violins, viola and cello, or any grouping of this sort.

BOOK

KEYBOARD SPEECH, by Floy Adele Rossman. C. C. Birchard & Co. $1.

The approach to music making as demonstrated in this book is particularly adapted to the abilities of the preschool child and the younger beginner. The first lesson is devoted to exploration of the keyboard and the development of wide swinging movement. The child becomes acquainted first with the black key groups and later locates the white keys in relation to these. There is an ingenious explanation for everything which the child is asked to do, illustrated by things which he understands and which are within his experience. No description of this book would be complete without mention of the artistic effect of the whole book in illustration and design.

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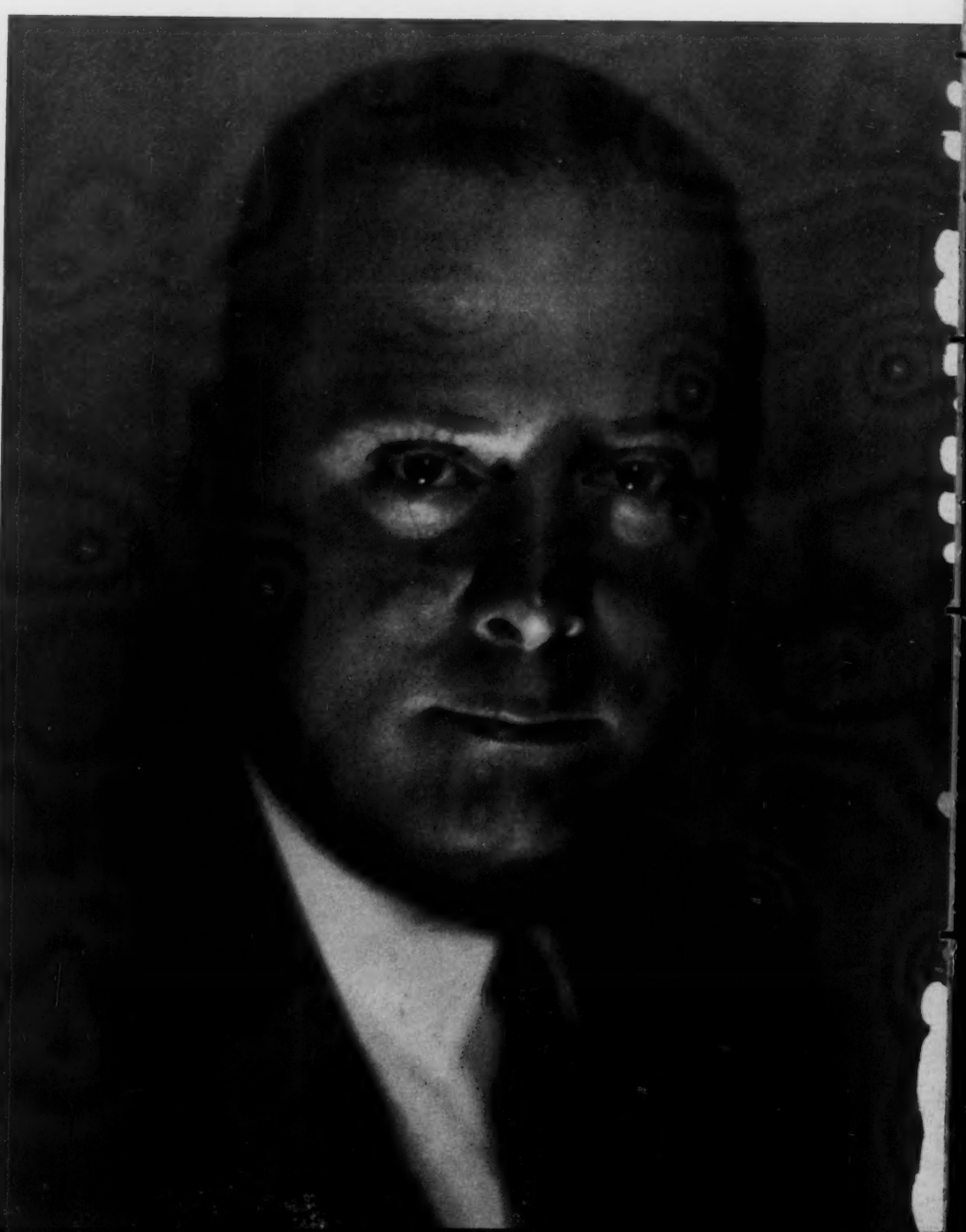

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